

The Elementary English Review

VOL. XVI

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Feature Articles

"The Play's the Thing" for Speech Training.....FRANCES PEARSON

Verse Choir Plus Recording Machine Equals Speech

ImprovementELIZABETH ANDERSON

Choral Reading in the Elementary School.....FANNIE B. JOHNSTON

From Navaho to White Man's Tongue.....

ANN MOSSER and SUSAN MOTYLEWSKI

There's Music in Their Speech.....LORAIN VISTA SHEPARD

Children's Growth in the Use of Written Language...MATA V. BEAR

Vocabulary Problems in the Elementary School.....J. C. SEEGER

"By the Vision Splendid"EDITORIAL

Among the Publishers

TITLE PAGE FOR VOLUME XVI, opposite Table of Contents

INDEX FOR VOLUME XVI, page 331

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THE ELEMENTARY ENGLISH REVIEW

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Table of Contents

"The Play's the Thing" for Speech Training	291
FRANCES PEARSON	
Verse Choir Plus Recording Machine Equals Speech Improvement	294
ELIZABETH ANDERSON	
Choral Reading in the Elementary School	297
FANNIE B. JOHNSTON	
From Navaho to White Man's Tongue	303
ANN MOSSER and SUSAN MOTYLEWSKI	
There's Music in Their Speech	307
LORAINÉ VISTA SHEPARD	
Children's Growth in the Use of Written Language	312
MATA V. BEAR	
Vocabulary Problems in the Elementary School	320
J. C. SEEGERs	
"By the Vision Splendid"	327
EDITORIAL	
Among the Publishers	328
INDEX FOR VOLUME XVI	331
TITLE PAGE FOR VOLUME XVI, opposite Table of Contents	

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THE ELEMENTARY ENGLISH REVIEW

VOL. XVI

DECEMBER 1939

No. 7

"The Play's The Thing" For Speech Training.

FRANCES PEARSON
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State College, Pennsylvania*

GOOD SPEECH, like character, is a progressive and often perhaps an unconscious absorption of values. Since good speech comes through practise, the question becomes one of good media.

A certain group of teachers, working under an able principal and facing a problem of barbarous speech, decided that the answer was to be found in some form of dramatic expression. Drama develops clear and effective speech, and children in all eras have loved a play in any form. But just what form of drama would give the most satisfactory results?

After months of consideration, trial-and-error, and finally trial-and-success, they concluded that the shadow play is one very simple form of drama that can be used from primary school through high school with satisfactory results. The shadow play can be used in the class room with no thought of public performance, or it can be produced for the public without great expenditure of time or money.

There are two kinds of shadow plays: the cut-out and the human shadow play.

The cut-out is one in which the tiny actors are cut out of card board or stiff paper. They look very much like paper dolls. Attached to light-weight sticks, they play their parts behind a small lighted screen. Puppeteers manipulate the figures from below, Punch-and-Judy fashion, and speak the lines. The stage itself is a very simple matter. It consists of a standard supporting a grooved wooden frame, about 26 by 36 inches. The grooves allow a smaller frame, covered with translucent paper or white sheeting, to be pulled through, providing for change of scene.

For children of the second grade, "The Bremen Town Musicians" makes an excellent cut-out. So do "The Three Bears," and Kipling's "The Elephant's Child." *Told Under the Green Umbrella*,¹ a collection of folk-tales, is a good source book for the primary teacher.

Charles Lamb begins one of his essays, "I have no ear." But for shadow plays the children become "all ears," and the time is propitious for speech training. The story should come from the teacher to the children in the very best language.

¹ By the Literature Committee of the International Kindergarten Union. Macmillan.

She should keep to the literary style and mood of the author. Great and classic stories should not be simplified to the point where their charm, color, and individuality become tepid. We do children a wrong if we deprive them of the words used by great writers.

When the children know the story, the class discussion begins. The story has to be divided into scenes suitable for acting. In making their decisions it is necessary for the children to formulate clear statements, and to speak clearly and distinctly. Plot, characters, settings, and properties must be discussed. Usually the details come spontaneously, for the children themselves dictate the list of characters, settings, etc. and the teacher writes the list on the board.

The children who are interested in drawing will make the figures out of black cardboard, all in profile and about eight inches in height. Perhaps one boy will go to the manual-training room and cut out a number of slender 14 inch sticks with which to manipulate the figures. It will then be necessary for him to paste four or five inches of the sticks to the backs of the figures, leaving the rest free for the puppeteers to hold.

A desk-lamp or a drop-light placed about six feet back of the "stage" illuminates the scene for the shadow play. The backgrounds for the cut-out shadows are usually made by pasting black crepe paper to the back of the sheeting. The children act the play themselves before they make the little figures do it. In this way they become familiar with the lines, have time to think about and to try new words, and acquire a sense of "timing." The children then make the little figures go through the play without using words. Finally they manipulate the cut-outs and say the words at the same time—a combination which requires skill.

It is interesting to watch the children learn the value of speaking slowly. They find that since two or more pupils are back of the screen manipulating the figures and since the figures are, presumably doing the talking, it is nearly impossible to rush; if they do, the result is a meaningless blur. They learn that they must speak loud enough to be heard in any situation, but not so loud as to be irritating to anybody in the room.

In the human shadow play the parts are acted by real people. It resembles the ancient, primitive drama in its simplicity. In attaining this simplicity the shadow play does not entirely neglect stage-setting and other elements, including local color; however, emphasis should be put upon the story, characterization and pantomime, diction and voice of the youthful players.

The shadow play is free from some of the inhibiting restrictions of the legitimate stage—the bugaboo of stage fright, for instance. The child who is timid will take part in a shadow play where a friendly screen separates him from the audience. He isn't afraid to lift up his voice and speak.

Each and every child is entitled to the privilege of good speech. In the shadow play a homely girl may make a charming shadow; a black-haired girl who has always longed to be a golden-haired princess may have her heart's desire, for golden hair or black hair, the shadow is the same. However, they do learn that while coloring may make no difference, speech does. They learn that the child who plays the princess must speak like one. Pronunciation, quality of voice, intonation must be regal. A princess, they learn, does not nasalize the wrong sounds nor talk as though she had hot mush in her mouth. The child who acts the princess has a motive for learning to use her voice correctly, for practicing on

sounds, for learning the phonetic symbols of speech, and the real use of the dictionary. And when a child has found a need for information in her own experience, then she holds fast to that information.

The boys in the upper grades will be quite able to do the manual work necessary for the construction of the shadow play "stage." The frame (about 8 feet by 12 feet) can be made from 3 inch strips of soft wood. To this frame is attached white sheeting made taut and well fastened with thumb tacks. Behind the "silver sheet" will be the acting area, that is, a raised platform, which must be close to the screen so that the silhouettes will appear in clear-cut profile. An ordinary electric light with a reflector, placed about sixteen feet back at an elevation no higher than the knees of the players, may be used for lighting the screen. When it is time for the play to begin, the house lights are turned off, leaving only the screen spotlight.

Let that boy who "doesn't understand what literature is good for anyhow," who will surely answer, "Aw heck! Fer crying out loud!" if you ask him to take part—let him have charge of working out the lighting effects. However, remember what Dr. Johnson said about catching Scotchmen young enough. By and by, it will not be, "Fer cryin' out loud!" but, happily, "May I have a part in the next play?"

Costuming the shadow play is simple. If you want Puritan hats, cut them out of stiff paper. The children must become their own costumers. Nothing must be used that does not advance the story. For example, a fireplace tells the audience that it is watching a home-scene; a shepherd is recognized by his crook, a queen by her crown, a knight by his shield; the actor's costume must sharply distinguish the wearer, and he the costume.

Children are instinctively dramatic. Perhaps they are the only true actors in the world, and so the acting end of the shadow play project presents few difficulties. Just open the way and watch them. One very hot day last summer I sat on the porch watching the small girls in my neighborhood at their creative play. Dressed in their mothers' longest dresses and high-heeled shoes they were playing "Visiting" and "Going to Church" just as I played in my childhood and my grandmother in hers. Dramatic games are a part of childhood and a part of the race.

In the beginning of the shadow play experiment, concentrate first upon pantomime. This is quite as it should be, since pantomime is the mother of drama and contains the essential element, action. Suggest to the children that they pantomime, first without the screen and then with it. They will acquire significant details: the timid woman crossing the street, the pompous judge, a prize-fighter, a salesman, a feeble old man. To overcome self-consciousness have them do the miming in groups. Encourage them to originate situations, as when the traffic cop helps the timid lady. Finally, suggest that they add speech, each child keeping in mind the particular character he is acting.

In a shadow play project there will be a time and a need for speech training. There will be reason enough for calling attention to the correct pronunciation of words; to send questioning boys to the dictionary to check up on pronunciations; the children themselves will discover their need for an increased vocabulary, and the work in pantomime and characterization leads naturally to an interest in the diction of various types and classes of people. It is helpful to take about five minutes each day for voice

Verse Choir Plus Recording Machine Equals Speech Improvement

ELIZABETH ANDERSON
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AT NO TIME in all history has expression through speech exercised the influence and occupied the place of importance that it has in the present era. The days in which we live will undoubtedly be recorded as the period in which human speech, broadcast into the cities, hamlets and farflung reaches of the earth, impressed on celluloid to provide audible accompaniment to the magic of motion pictures, swayed men's minds, brought them laughter and tears, sold them specific brands of toothpaste, lashed them to the fury of war, brought them to their knees in solemn prayer, and made leaders of those who were endowed with or had acquired the proper voice technique.

In the face of this situation, we shall have failed in our teaching if we neglect to give due consideration to the improvement of speech in our pupils. Much of this can be accomplished by carefully stressing the speech of each individual in all oral lessons. However, if we look for really satisfactory results this will not suffice and we shall have to devote some time to speech on its own merits.

Choral speaking may be used to bring the imagination to bear on the problem of acquiring a pleasing voice and clear articulation. For a long time we had observed that through this means the children had become more conscious of correct speech. When single lines were

interpreted by individuals, they themselves became more aware of their speech deficiencies and a definite desire to improve arose. We had no data to confirm our observations and therefore eagerly grasped the opportunity to make a set of voice recordings.

The group chosen had been introduced to choral speaking in the lower grades and were thus familiar with this type of work when they reached the fifth grade. They had not previously had any experience with a voice recording machine. We planned to record a complete lesson in choral speaking using a selection which the group had never seen. Then, two months later, we were to record the same selection. In the interim, definite speech drills and more verse choir work were to be done. We arranged carefully that the particular selection chosen should receive neither more nor less attention than the ten or twelve others the group learned during that time.

Through the courtesy of Dr. Angella M. Gunn of the Teachers College of Connecticut a recording machine was brought to the room. The group was arranged so that the best results might be obtained. Copies of the selection, "Go to the Ant, Thou Sluggard," from the Book of Proverbs, were then distributed. The actual recording of the lesson began with an introductory period in which the pupils interpreted the meaning of the

verse. Then the group read it in unison, each pupil speaking it as he would if he were doing it alone. Discussion followed as to which part of the selection marked changes in mood or thought, which parts were most significant and how the verse might best be read. In all this we followed the procedure of working from unison to part recitation and finally to the consideration of solo voices. When a decision was reached as to a possible way of rendering the verse, the entire selection was re-read. Whereas we usually have individual pupils step forward during this trial and discussion period to listen critically to the blended voices, we found it of greater value on this occasion to play back each recording after it was made. How critically they listened was amazingly evident in their remarks. "We didn't pronounce the 'ard' in 'sluggard'"; "We didn't pronounce the endings of words"; "Our voices were too sharp when we said, 'Go to the Ant,'"; "We should say, 'A little slumber, a little folding of the hands to sleep,' more softly." They were eager to learn to speak this verse well after having thus heard their own errors. This carried over into the interpretation of other poems and into the speech drills as the group prepared happily for the next recording.

Again the recording machine was set up and the group arranged in the same manner as on the previous occasion. This time the eagerness and excitement was caused, not so much by the machine itself, but rather by the expectation of the results of the recording. "Have we improved?" was the question. The group interpreted the same selection and sat spellbound as the machine clearly demonstrated to them, as it did to less biased ears, that choral speaking and the voice recorder had materially lifted the entire group to a better speech level. They

were much impressed with the value of careful speech and many remarked concerning the importance of each individual voice in the group.

By this time good speech had become a topic of tremendous importance in their lives. They were having a good time drilling as a group and as individuals.

Obviously, the group could not have progressed unless the individuals made similar gains. The voice recording experiment provided all the motivation needed for special work on individual difficulties. No one had to tell them that one voice would spoil the whole group effect. Their own ears and the voice recorder made that clear.

Several members of the group had pronounced speech defects. We chose the pupils with the most obvious difficulties, and, prior to the first recording, prepared lines for them which they were to record privately on individual disks. It was a revelation to them to hear themselves speak. What better motivation for a desire to improve could be had? Each child eagerly worked to master his or her difficulty. They asked for exercises which they might take home. As confidence was gained they asked other pupils to listen as they practised. Before school and during recess an enthusiastic group was always to be found before the drill charts in a corner of the room. The same individuals were given an opportunity to make a private recording on a second disk at the end of the experimental period. In every case the gain was most noticeable. The individual child was stimulated to even greater efforts to master his speech defect when he compared the two recordings.

All recordings, both of the group and of the individuals, have since been used before teacher groups to demonstrate the

values in speech work of both choral speaking and the voice recorder. All have been impressed by the gain of this group and the individuals.

A democracy, being a government "of the people, by the people, and for the people," cannot long endure in this Electrical Age unless its people know how to express themselves. The first two phrases of this famous quotation will soon vanish if we fail to teach our young generation the value of good, clear, impressive English. On the other hand, and by the same token, we can well trust a generation trained in good speech to judge calmly the theses expounded by the spellbinding dictator, to pierce the screen of flowery

oratory of the professional agitator, to separate the chaff from the wheat as the words come dinning over the ether waves. An educated, articulate people is a calm, sensible, democratic people.

We cannot hope to have the bewildering apparatus and profound linguistic knowledge which Bernard Shaw provided for Professor Higgins in *Pygmalion*, nor can we hope to create a duchess from a cockney flower girl; but give us alert teachers, who are mindful of the tremendous importance of the spoken word and willing to make good use of the materials at hand, and we shall be able to do much to lift to a higher level the speech of the average citizen of tomorrow.

"THE PLAY'S THE THING"

(Continued from page 293)

exercises, with emphasis on proper breathing, relaxation, practise in listening to oneself and to one another.

When looking for material for shadow plays, the proper starting point for small children is Mother Goose. Each rhyme contains elements of plot, dialogue, and action; each rhyme is about a well-known character and contains interesting words, both old and new. Fables, such as "The Shepherd Boy and the Wolf," make good plays; tales of heroism and adventure—*Treasure Island*, *The Pied Piper*, Dick Whittington, and many of the ballads—are fine for older boys and girls. The Old Testament is a storehouse of dramatic material, and these stories are most dignified when done in shadow.

In creating dramatizations for shadow plays the fundamental requirements are: (1) Like the ballads, the plot must not be involved, but filled with action; (2) There must be a struggle or conflict easily perceptible to the audience; (3) Only

the most interesting persons in the story should be selected; (4) Settings and properties must help tell the story.

Teachers find that dramatizations develop the imagination, inventiveness, and the language of the participants. The girl who was eager to play the part of Queen in *The Six Who Pass While the Lentils Boil*, and the smaller child who insisted upon being the elf in another play found that the change from self to queen or elf offered undreamed-of opportunities for the cultivation of refined, dignified, carefully enunciated speech. Formality that would appear affected and out of place in describing an incident at the old swimming hole, seemed proper coming from the lips of a knight.

And so while the children are joyously absorbing good speech, the teacher has the satisfaction that in after years they, too, may meditate like herself upon the fact of facts: "In the beginning was the Word."

Choral Reading In The Elementary School

FANNIE B. JOHNSTON

*Dilworth School
Charlotte, North Carolina*

CHORAL READING is both an old and a new art; old in that it has been practiced for many years; new in that it is a revised art, and that we are experiencing many new values from choral reading which are of inestimable value in modern educational practice.

One of our most obvious needs in America today is better speech. With the radio came the demand for better speech. We are conscious of our lack of clear enunciation, careful pronunciation, modulation of tone, and general vivacious harmonious speech—speech that is pleasing and beautiful and convincing.

No one speaks more beautifully than our highly cultured, well trained Americans. Our children need to be made conscious of the beauty of their mother tongue, and to experience its virile strength and dignity. Good speech as a means of expression as well as communication is a fundamental thing. Those instructing speaking-choirs are concerned with speech in both its corrective and its artistic aspects.

Values of choral reading.

Choral reading provides both social and aesthetic experiences for children. It develops a sensitivity to poetry and all reading. The child learns expression through interpretation. He experiences the sharing of beauty with others and increases his own sensitivity to beauty. Children learn to speak beautifully and to enjoy and appreciate the best in literature. Their vicarious experience in pro-

jecting their personalities through the experience of other characters or of the author himself broadens their comprehension and appreciation of life. They derive pleasure from self-expression in the rhythmic, humorous, and inspirational lines of our most wholesome artistic writers.

From the social point of view choral speaking is most valuable. Choral reading helps to promote a democratic classroom situation. Here the children learn real co-operation. They develop an understanding, a tolerance, and an appreciation of the poet, as well as an appreciation of each other, recognizing the real inner value and social worth of each individual. They think together, feel together, and work together for the success of all the individuals and the group as a whole. Self-conscious individuals lose themselves in the delight of poetry. A deep satisfaction is found in making an individual contribution so good that the whole is made artistically worth-while. This artistic experience which they share becomes a part of a life experience in working, playing, and sharing. The repertoire of rich literature which they build up adds to their joy in living, and will help them meet the endurance test of modern complex living.

The common mechanics of reading and speech are (or should be) much improved and enriched through choral reading. Reading rhythm is developed, and understood, which increases speed and comprehension of reading. Through

choral reading the child learns proper use of his voice as a tool. He experiences growth in enunciation, pronunciation, articulation and vocabulary.

Choral reading is a valuable form of actual speech training. Children energize each other's sense of rhythm; they are surprised and excited by the new delightfulness and expressiveness of their tones spoken in chorus; these experiences help them to become good speakers in future years. They also learn correct breathing from the diaphragm, to use their lips, to open the mouth, and to vary the spoken music of the tone. In other words, the child learns to speak musically. The beauty of it all is that what they learn of the elements of good speaking they never forget.

Transition to choral reading.

Best results may be obtained in choral reading when it is preceded by proper training in oral reading. It is good that oral reading is in style again, because without it our reading program would be severely handicapped.

In the writer's experience with remedial reading and with the developing of reading culture and appreciation, she has found nothing of greater value than oral reading. From oral reading one can best learn the child's attitude toward reading, and frequently his attitude toward his entire problem. It is essential that the teacher remain guide rather than instructor in oral reading; and that she view the subject without an attitude of criticism or blame. The child will catch the teacher's attitude very quickly. It is also imperative that the children in the group understand that there will be no critical attitude toward oral reading from the group, and that each child is interested in his own better performance, as well as in the better performance of his fellow workers.

In the early part of the year, each child should be given an oral reading analysis, and an analysis chart should be made out by the teacher. Some good questions to keep in mind are: Does the child read rhythmically? Can he be heard by all? Does he read as he talks? Is there variety of tone and pitch in his reading? Is his reading convincing? Is he free from tension? Does he sound natural and sincere? Does he pronounce words distinctly? Does he try to find out new words? Can he make others enjoy his reading? Does he read as if he likes it, or is reading a bore?

After tests and diagnoses in oral reading, opportunity should be given for the actual reading. Much easy interesting material should be placed on the reading table, and a time provided for free oral reading in which small groups get together to discuss and choose stories to read orally. The teacher often reads good selections aloud to these groups at this time to stimulate interest in reading.

Easy interesting reading material cannot be over-emphasized. The child needs to do his oral reading at this stage with ease and precision until he gains confidence, so every possible difficulty should be removed. Even reading on the first grade level is useful for older children if they choose it. Their very choice is a sure sign that they have difficulty. Through careful observation the teacher may be able to find just where the difficulty lies. As these groups read together, many stories or parts of stories should be read for pleasure. The children will look forward to these periods as a delightful part of the day if they are properly conducted. Animal stories may frequently be used in which the children imitate different animals' talk. Oftimes a child gains confidence and fluency by taking the part of a duck or dog or bear in the story and

working so to imitate the character that he can give pleasure to other children. The child should always prepare his story both silently and orally, and satisfy himself that he is ready to read before reading to an audience. If he needs help he should be guided to ask for it before attempting to read orally. As the children read in groups they should be encouraged to ask good readers to read parts with them. In reading parts together the teacher finds her first opportunity to guide the children into choral reading. She may suggest that certain children sound well together, or have the group make suggestions. It is surprising how well children will sense reading rhythm and voice harmony. Choosing harmonious voices for choral reading becomes very simple when teacher and pupils work together in trying out voices for parts to get a satisfactory effect.

The children should feel free at all times to call on the teacher to set the tempo for reading or to read parts of the selection. Children are good judges in choosing parts for the teacher; they learn her qualifications as she learns theirs.

Procedures, activities methods.

When oral reading has become a live, working, enjoyable, vivacious experience, the class is ready to go into choral work proper. By this time the poor readers have had considerable practice in reading aloud, from which they have profited materially. Each child is unembarrassed when reading aloud and has lost his self-consciousness in the thought of the story. He knows that the class and teacher are going to take a wholesome, constructive, sympathetic, helpful attitude toward any error, so he goes to his reading with a wholesome expectant attitude. Extra practice may be given in oral reading by having children prepare stories to read aloud to other grades during the story hour.

Reading of plays, chosen by the children, may also be used as motivation for oral reading. Each child may take a part, or several children read a part together; the play may be prepared for reading to their own or to other classes. In this way choral reading provides a greater amount of oral reading than is possible when each child has to wait his turn. Two children often enjoy reading a book to each other. They choose an easy book so that errors are minimized, retire to a quiet corner of the room and read to each other, checking any words neither can recognize for the teacher's help. Oftimes they call on others to help them read the story because they like to read with several voices.

By this time the teacher has an insight into the voice quality and reading ability of each child. She is ready to plan groups, with the children's help, for musically harmonious choral reading. Dark and light voices are placed together for single parts. Mother Goose rhymes, folk lore and ballads are used in the early part of the work, not only because they have strong rhythmic patterns which are easily followed, but because they are easily divided into parts for speaking, and children can quickly learn to make their speaking very effective and pleasing to their audience. This type of poetic literature also has a very definite story which is not only easy to interpret, but is interesting to children. Stories chosen are simple and attractive, never cheap or tawdry because children need to understand good literature as well as to speak it. The teacher begins with poems which catch the children's imagination, captivate their ears, and give them thoughts which they can relate to their own experiences. Some groups like to begin with counting rhymes, singing games, or nursery rhymes which they already know.

Any good teacher, with a keen sense of rhythm and an appreciation of poetry, can succeed with choral reading. If the teacher understands child guidance and child interests, she need have no fear. She should be able to read poems with expression, and be acquainted with poems and poets which children enjoy. Choral speaking is fascinating to children, if appropriate poems are selected, and if children's rhythmic sense is properly developed so that they sense poetic rhythm. If care is taken that children feel and correctly interpret mood and rhythm of a poem by accurate and expressive use of their voices, an effect even more beautiful and satisfying than a chorus of singing voices may result.

The teacher will need to be careful to first arouse the interest and co-operation of the pupils before selecting poems for choral speaking. She will insure her success by first stimulating the child's interest in poetry. The child should be the center of the work, and be encouraged to help choose all poetry used. In preparing for choral reading the following suggestions have been found helpful: (1) Arouse interest in characters or scenes in the most vivid possible manner. (2) Read poems so as to make them actually live for the children. Put yourself into the reading whole-heartedly. (3) Tap out the rhythm, and read the poem so that the rhythm is felt by the children. (4) Encourage the children to tap the rhythm of poems. (5) Guide the children to decide whether a poem is suitable for choral work. Help them set up their own standards for deciding. (6) Let the children assign groups to read parts of poems together. Have the groups changed often so as to provide varied experiences for all. (7) Teach the children to listen for similar voices, that sound well together. (8) Take your

place among the groups and become a leading member to be called on when needed or desired. Enter into the spirit of play and enjoyment with the children. (9) Guide the children to an understanding of the poem, through silent reading before attempting to read it orally. The child reads the poem well only when he understands its meaning.

Careful guidance needs to be given to develop rhythm, because the rhythm of prose and poetry is of first importance in choral reading. Care should be taken to see that rhythmic development is more than mechanical rhythm. It should be flowing and musical as well as delightful to the ear. The teacher will need to be watchful to see that children develop a real integrated rhythm for poetry and prose which is balanced and natural. *Spoken Verse* by Henderson has many good selections for developing a sense of rhythm. The teacher should read a variety of verse to the children in which the rhythmic value is predominant, and have the class choose the ones they like to learn. Sea chanties, old ballads, work lilts, play lilts, and nonsense rhymes which give that regularity of stressed and unstressed syllables which is pleasing to the ear, are best to use. The work in poetic rhythm will need to be continued until the pupil can recognize and tap out rhythms of simple poems without aid, and at the same time give the poem proper interpretation. Under proper guidance, the class and individuals will show a real interest in expressing rhythm. Many will soon be able to speak the simple poems in such way that they catch the mood of the poem, and convey it to their audience. Where some continue to render a poem in a sing-song manner, they should have their attention called to the meaning of the poem, along with the rhythmic beat. A discussion, with the in-

dividual, of what the author is trying to tell often clarifies this fault. Nonsense verses make an infectious appeal to the ear and mind at the same time, and are good to teach the meaning along with the rhythmic beat.

In all choral reading one of the chief aims of the groups should be light flexible tone and speech. All poems should be practiced in a very light tone, but with firm articulation. This does not mean that the strength of the poem be neglected. Choral speaking must always have strength and vitality as well as lightness and flexibility; but it is quite easy to get various types of tones when needed, if careful practice has been observed with light flexible tone. The utilization of such tones adds color, and depth and meaning to the darker tones. When children find it difficult to produce a light speaking tone, the writer has found it most helpful to have them sing poems set to music, then immediately speak the same words. If the teacher can do this herself, the children will soon catch the spirit. A good song for this purpose is "Susie Little Susie." The poem may be written on the board and sung; then accents placed for speaking, after which the children speak the same words. This will also help the children understand balanced rhythm and poetic phrasing. Care will need to be taken in choosing poetry set to music. The poem and music must have a similar rhythmic pattern, and accents only on the meaningful words for best results.

It is also well in this connection to give the children vocal exercises for development of good tone quality. One good one is to start with the first tone in the key of "C" and progress up the scale one-half step at a time using words that are good for developing correct pronunciation and enunciation for vowels and consonants. Under proper guidance chil-

dren can make their own exercises to fit particular needs. Nonsense rhymes may be used in the same way. A skillful teacher will incidentally teach proper breath control and posture in connection with these exercises. For best results these exercises need to be brief and interesting to children. The spirit of play with a purpose must ever pervade the whole lesson, and the children enter into it heartily for sheer enjoyment. Tongue-twisters and patter exercises give needed help and should be practiced frequently. Children delight in the tongue-twisters in Miss Patry's *Handbook of Elocution*. Frequent, short, enjoyable periods of exercise are best.

In reading all poems, it is important that all the vitality in speaking grow from the poem itself. There should be no artificiality about reading and interpretation of the poem, because the poem itself will teach us how to speak, if we listen with receptive heart and mind. A natural tone of voice should be cultivated throughout all choral speaking.

Good posture and breath control are imperative if the child is to do satisfactory choral reading. Children should be taught to sit and stand easily erect in a natural comfortable position. In most cases little needs to be said about breath control, because what we really want is just natural breathing which most children do with ease. However, where exercises are needed along this line, simple vocal exercises may be used until easy breathing is acquired. Some groups enjoy taking vocal exercises just preceding the choral period. The writer has found this quite effective.

As the children and teacher read poetry together it is helpful to discuss important points to be remembered when reading poetry. The following are good questions to consider: Did we keep the

rhythm of the poem as we had planned? Did we speak the same words at exactly the same time? Did our voices reveal the character of our reading? Did we speak softly and harmoniously? Did we make the poem say what the author intended? Did the poem sound merry or sad? Did we pronounce each word correctly? Was the meaning of each part made clear? Did we say the poem as if we liked it and in such way that a person hearing it for the first time would enjoy it? Did we look, stand and act like the part we were reading?

Results.

Under proper guidance, all of the values mentioned may be easily obtained from choral reading and speaking. It is a fascinating, delightful art which our children should experience early in life, and continue to use and enjoy. More and more classroom teachers are utilizing choral speaking in the elementary school. As a method of teaching it has proved itself worthy of consideration, and it is rich in values for child growth and development.

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From Navaho to White Man's Tongue

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THE FIRST STEP in teaching English in a Navaho day school is an introduction not to the English language, but to an English custom—the custom of bathing. The Indian housekeeper tends to this educational detail. The boy pupils are also introduced to the white's man's practice of hair-cutting. Many of the boys will have come with their hair fixed in the traditional manner of their tribe, their long locks tied in a knot by white wool. Hair cuts for girls are optional since to participate in the adolescent ceremonies they must have long hair. After barbaring and bathing the Navaho children, the housekeeper ushers them into their classroom—the room where they will learn to fathom the mysteries of a new language.

There is no question whether English is a "required" subject, because even attendance at school is, for these Indians, entirely voluntary. The teacher may hear of a prospective pupil from a Navaho mother who comes to make use of the school's running water for her family wash. The mother may agree to ask her

six-year-old child if he would like to come to school. Or the school bus driver may spot a candidate in his pre-fall driving around from hogan to hogan. But compulsion is never used, neither the teacher-parent variety nor the parent-child variety, so the pupils are all children who really wish to learn English.

This article will attempt to explain how the utterly non-English-speaking are first introduced to white-man's words and concepts; how this introduction is accom-

plished by methods that might be useful in the teaching of conversation and reading in most situations, bilingual, or not; and why English is the vital core of the Navaho day-school curriculum.



A typical Navaho day school

The first English word with which a little cow-boy-booted silver-buckled Navaho will come into contact is his own new English name. If he has had brothers and sisters in the school his parents will have become familiar with the existence of white-man's nomenclature and will have already re-named him. If not, the Indian housekeeper may have assisted him in choosing his new name. In all

cases this assistance may not give the child a very true picture of the possibilities of the white-man's language. One housekeeper, fond of the young teacher, Susan, and the teacher's sister, Josephine, told an Indian girl that there were two white names available—Sue or Jo.



Full-blooded Navahos, in school for the first time

Sometimes a name will be acquired casually, just as much of the child's English vocabulary is acquired. A group of former students hung around the bus as it drew up with a new arrival, a sparkly-eyed, black-haired youngster.

"Let's call him Buddy Rogers," one of the crowd suggested. His name became Roger.

A short one syllable name is preferable as it makes the child's first writing exercise simpler.

The next English words the child hears are "Good morning," as the teacher comes up and shakes his hand. He is then put in with a group of children who may proceed, if they wish, to make him feel at home by using their native tongue.

Then the teacher may bring him a toy to play with or paper to draw on. Toys are valuable tools in teaching new words. In play periods the teacher will walk around saying, "Train. Boat," etc. and pointing to the respective playthings.

At a more advanced stage the teacher will hide favorite and conspicuous toys. She will see searching looks and puzzled gestures. She may go over and say, "Are you looking for something?"

"Truck," is a likely answer. A more advanced answer will be, "May I have truck please?" Still more advanced will be description and identification — "the big red truck."

But none of this questioning comes in the first two or three weeks. The teacher will say "Good mornings" and "Good nights" and in a few days get responses. Then "How are you?" and the answer, "Fine," are learned.

There is little question of spelling, grammar, or composition for the English teacher in a Navaho day-school. It is the mere speaking of common English words and phrases that comes first. Devices and games such as the toy-hiding are the main "methods and materials."

The teacher purposely does not have a pencil sharpener at first. "Knife" is a useful word to an Indian. Children learn to ask for the knife to sharpen their pencils. Later, when they are familiar enough with the word "knife" a more efficient sharpener is brought into the room.

The housekeeper helps with the learning of number names by habitually poking her head in the class room and asking, "How many children will there be for dinner?" The teacher could count more rapidly herself, but she allows it to be a major problem in counting and mathematics for the children. Something as simple as this is sufficient number work for quite a while. Clock time-telling is far beyond their conception. Last year the bus driver agreed to stop for two little boys at a certain spot at eight o'clock. Their hogan contained no time-piece so they appeared at the rendezvous at sunrise!

The preliminary learning of English words and "English" objects is usually a two-year course. The third year at day-school may begin to involve more advanced language work—conversation and beginning reading.

In a Spanish stone building set in the reservation desert-land, Miss Motylewski applies many principles of progressive education. She has a group of about twenty-five Navaho children—ranging in age from six to ten years, undernourished, and one-third of them suffering from trachoma. One of her chief aims is to give the children a practical knowledge of English so that they may trade with and understand the white men.

After the children are familiar with school life some of the devices used to increase facility in the use of English are:

1. A daily conversation period. This is short at first. A child is not able to say more than a few phrases. Also, he must get used to the idea of talking. There are many things he can talk about—new clothes for school, the bus ride, his pony, his dogs, his sheep, the family, the harvest, picking piñon nuts. The teacher contributes by bringing in a new toy, a puzzle, a game, or nature articles from the outdoors.

2. A story hour. The teacher reads or tells interesting animal stories with the aid of colored pictures or picture books.

3. Library. The teacher has a small library where the children may look at books independently. This serves to build up appreciation and liking for books. Funds with which to buy books are scant. In some

regions of our country, however, where the schools are better off financially and where the schools have enriched their social studies curriculum with Navaho crafts, arts, and lore, they have made contributions of used books to the Indian schools.

4. Quiet games in the classroom. For example, one child sits with his back to a chalk eraser lying on the floor. Another child creeps up to get the eraser. The first child calls, "Who is knocking at my door?" The second answers, "I am." The first then guesses his name.

Games such as this involve some use of language, submerged in what is sharp fun for the children.

5. Trips around the school plant, excursions, and picnics. These are to build concepts as bases for language and reading.

Since mental testing is difficult in Miss Motylewski's situation, to determine a child's readiness for reading she uses the following criteria:

1. Has the child shown a continued interest in books?
2. Does he show a desire to hear stories?
3. Can he express himself orally?
4. Does he notice details in pictures?



The "chicken pull" is a favorite game with Navaho children

5. Can he make word-discriminations?

6. After he has started to learn to read does he show continuous and successful effort?

Beginning reading is experience reading—a few short lines about a common experience. This should be short and without conscious drill. To build this experience reading with a vocabulary that is used in popular pre-primers tends to make the transition from experience-chart to book fairly easy. Pre-primers that are well-illustrated with only one line of written material about each picture are used. Later, primers and sometimes first readers are used depending on the child's individual development. Then the children may go on to boarding school if they wish.

Learning English is tied up with the entire program of the day-school. In some cases other activities contribute toward the language development and in some cases the language may contribute toward the realization of other activities.

Included in activities that contribute to language development are the arts and crafts. The children make toys, do clay work, carve, block-print, do bead-work, sew, draw, paint, and weave. Any questions they ask in connection with their work give them practice in language, and this practice is definitely meaningful. The teacher gives them directions, and they listen to her speak, listen with a definite purpose. And arts and crafts are a valuable approach to use in Indian instruction because the Indians are so skillful and so artistic. This skill and artistry gives them a security that over-balances their language insecurity.

The teacher aids language development indirectly by having an attractive school room. She has potted plants, wall decorations, a bulletin board, and live pets. A child enjoys a pleasant and interesting school room. He feels less self-conscious if there are interesting things to engage his time and attention. And when he begins to talk he finds more to talk about!

Most of the ultimate goals of the school depend partly on the prior achievement of the mastery of English. These goals are (1) to spread among the Navaho people principles of health, including better care of the body and treatment of injuries, sanitation, cleanliness—both personal and home, and prevention of disease; (2) to spread knowledge of economic resources, land, erosion control, soil, water, and stock raising; (3) to increase the ability to interpret government policy, to trade, and to seek employment. It is a well known fact that an Indian who converses in his native tongue *and* English is preferred in every instance as an employee of the government.

The school and the community are interdependent. Adult Indians come to school in order to get water, to use school tools, to wash, sew, iron, and bathe. The school in turn needs the co-operation of parents in allowing their children to come to school. Through the children the school hopes to educate the Indian to see the need for curtailing live stock to reduce over-grazing of the land, hopes to make clear by demonstration devices for diminishing water and soil erosion, and hopes to teach a few things about sanitation and health. *But* to do this the teachers must first of all be understood. English becomes the bond that ties experience to goal.

There's Music in Their Speech

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THE INTEREST IN choral reading as a new interpretative art is now very general indeed. Yet, strangely enough, few teachers are availing themselves of this most valuable technique in developing poetry appreciation. They feel, perhaps, that it is a bit presumptuous for the mere classroom teacher to attempt to practice an art that seems to imply very specific training in speech and dramatics. Yet, if the development of children, rather than artistic perfection is the goal, they should not hesitate. It is to such teachers that this article is addressed.

Before children can participate in choral reading they must have become familiar with the singing quality of verse through having had poems read to them frequently, and read by one who is able to read with zest and genuine enjoyment. The children's transition from this period of listening to poetry to one of rhythmic group expression comes as a natural outgrowth of appreciation and enjoyment, especially if many of the poems read to the group have been ones with a marked rhythm, and one or more lines of refrain.

The selection of material for choric speech is a most important element in its success. The poems must, of course, appeal to the entire group as well as provide parts for individual and part-group expression. The best type of poetry for the purpose is that written in ballad form—some of the poems of Alfred Noyes, Vachel Lindsay, Rudyard Kipling, A. A. Milne, and also parts of the Bible, as Psalms, Job, and Ecclesiastes. Poems which offer opportunity for body-voice co-ordination are also good, for they

stimulate the imagination and offer fine chances for group discussion and creation. Poetry which has a compelling rhythm, vivid word pictures, and entertaining narrative, or contrasting moods, is most effective for use in group reading; although all poetry, with the possible exception of delicate and personal lyrics, or long, involved philosophies, can be made appropriate, depending of course, on the group in which it is used.

Since it is safer to avoid starting choric interpretation with unison reading, poems should be selected which give each reader, or each very small group of readers, lines of his, or its own, with perhaps a short refrain in the reading of which everyone can join. At the very beginning of such work it is usually effective to have the teacher read the main, or solo, part of the poem, with the class joining in the short refrain. Mildred Plew Merryman's "The Pirate Don Durk of Dowdee," Vachel Lindsay's "The Mysterious Cat," and Muriel Sipe's "Good Morning" lend themselves well to this manner of reading.

Once selected, the interpretation of the poem is worked out by the group as a whole, always trying to let the intention of the author determine its mood and meaning. This does not imply, however, that the poems used must be read exactly as written. Indeed, it is often more effective to cut some lines entirely, and to repeat others many more times than indicated by their author. There are innumerable ways in which one poem may be worked out by different groups, or even by the same group. Often sugges-

tive words such as "boom," "slow," "far-away," and "sharp" are used as a guide to interpretation. Very often the use of a tom-tom in appropriate selections will serve to accentuate the rhythm, as well as provide an effective accompaniment for the choir. Henry Newbolt's "Drake's Drums," Robert Louis Stevenson's "The Marching Song," Robert Browning's "How They Brought the Good News from Ghent to Aix" and Vachel Lindsay's "The Congo" are four of several that lend themselves admirably to this method of accompaniment. Some very effective results are found to follow variations in tempo and the use of crescendo and diminuendo as contrasts. If the children discover group formations which accent the thought and feeling of the poem, their appreciation will be greatly deepened. As examples of this one thinks of the group in shallow curves for James Stephen's "The Shell," or in irregular lines in Carl Sandburg's "Jazz Fantasia."

The action used by a verse speaking group is, of course, not as obvious as are stage actions, but rather is a mere suggestion of the mood or thought of the poem. There is no moving about except in the instance where someone is dancing to choric accompaniment, or, as is often the case in primary grades, several children are acting out the story while the remainder of the group reads it.

In working out the interpretation of a poem, the group experiments with different suggestions. It discusses words, ideas, pauses, and tempo. It disputes points, accepts one plan, rejects another, and finally rests happily in the assurance of beautiful or effective results. Of course there are times when the teacher, as an active member of the group, needs to decide contested points, but on the whole, the final interpretation is the result of the efforts of the children.

Following are some examples of the way several poems have been interpreted by children. These are offered merely to give those who have not heard choric groups of any sort a better conception of its workings, and by no means as a set form in which these particular poems should be interpreted.

The poem "Someone" by Walter de la Mare was read by eight children, four high and four low voices. Except for lines nine and ten, which were read by a boy solo in a crisply enunciated manner, and lines thirteen and fourteen which were taken by a clear soprano voice, the poem was read by the entire group and depended for its effectiveness on the use of pauses, contrast in tempo of various phrases, and the decided crescendo given to lines eleven and twelve.

Many poems offer opportunities for character parts to be taken by single children, or by small groups speaking as a single voice. "Buckingham Palace" and "The King's Breakfast" by A. A. Milne, and Lewis Carroll's "The Walrus and the Carpenter" are instances of this treatment. As an example of this, "The King's Breakfast" was worked out as follows: the character of the king was shown by a boy's voice, high and petulant, and the queen by a girl's voice of medium tone and definitely regal quality, the voice of the dairymaid was high and slightly strident, while the boy who portrayed the cow had the deepest, richest voice in the group, and spoke very slowly. In this poem the characters read only the lines in quotations and did their best to simulate the parts they were speaking, while the chorus of four high and four low voices did all the explanatory reading, speaking in a quick, light, and humorous manner, and yet being careful not to sacrifice good articulation to the whimsical mood of the poem.

In Frost's "The Pasture" the use of four voices graduated from high to low, speaking in unison throughout the entire poem, formed just the necessary suggestion of happy invitation, while Milne's "Bad Sir Brian Botany" was best rendered by a single voice, with the entire group carrying the refrain after each verse.

The following method was evolved for presenting Rachel Field's "Taxis":

- Line 1 entire group of low voices (lustily)
- Line 2 entire group of high voices (lustily)
- Lines 3 & 4 entire group in unison
- Lines 5 through 10 all high voices
- Lines 11 & 12 all in unison
- Line 13 all high voices
- Line 14 all low voices
- Lines 15 & 16 all high voices
- Lines 17 through 20 entire group in unison.

Directors of verse speaking choirs disagree among themselves as to the proper grouping of voices. Some recommend that before any choral reading is attempted the readers should be grouped in three divisions according to their voice pitch, the children with high voices being placed in one group, those with middle voices in the second, and those with low voices in the third. They also suggest that if the range of tone in the group is not great enough there may be only two sections formed, the high and the low. Other directors feel that the classification of voices in a group should be largely avoided—used only when necessary for solo, or very small group parts. This problem of grouping is one which finds no solution applicable to all choirs of children.

Probably the best solution of this problem for classroom use is to group the children in two sections, those with high, or light, voices in one, and those with low, or dark, voices in the other. This grouping, however, should not come before any choral reading is attempted, but later, as a necessary outgrowth of the

work, and as a way of producing greater harmony and unity of expression. Making this division after choral reading has been started also makes it possible to eliminate the formal "trying out" of voices, for both the teacher and the children have had sufficient opportunity to hear voices under natural conditions and to determine voice qualities. At any rate, the division is entirely arbitrary since each individual should be encouraged to develop sufficient range to enable him to speak with groups other than the one in which he is first placed. Also, voices naturally vary within each division.

To anyone working with a speech choir, it soon becomes evident that the success of its efforts is dependent upon the recognition and avoidance by both teacher and children of certain dangers and difficulties that may be briefly summarized as follows:

(1) Guard against artificial introduction of variety. Allow the nature of any poem to suggest the manner in which it is treated.

(2) Avoid strain which may follow the individual student's attempt to secure too quickly variety and volume of tone.

(3) Do not allow over-confident members to dominate the interpretation of a poem. Such interpretation should be an outgrowth of the work of the entire group.

(4) Discourage the tendency on the part of the group to imitate one another in voice and inflection. Such imitation results in monotony of pitch and tone quality.

(5) Work against the interpretations becoming mechanical and sing-song in tone, but avoid encouraging children to imitate the teacher in voice or inflection.

(6) Do not sacrifice thought and feeling to rhythm, melody, or action.

(7) Avoid over-emphasis of meter and strong parts of the line for this often causes unpleasant monotony.

(8) Watch carefully the enunciation of individual children and of the group as a whole.

(9) Maintain the tempo of selections.

(10) Watch particularly the students who are self-conscious and nervous to keep them from becoming discouraged at not being able to use their voices and bodies as easily as do other members of the group.

(11) Stress the fact that if confusion is to be avoided, the same speed must be used by each child, and each must pause in the same place the same length of time.

(12) Allow few public performances to be given; none, if possible.

To have a genuine belief in verse speaking as a means of interpreting poetry and of developing a love and appreciation for it, one must actually observe or participate in the activity. Its teaching requires much hard labor, patience, watchfulness, and the ability to see things analytically, but the visible growth of any participating group in personality, speech habits, and poetry appreciation should be a generous compensation to anyone willing to try it.

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Brief, but with three pictures that suggest effective action.
- Lewis, Richard B. and Roberts, Holland D.—"The Director's Part in the Verse Speaking Choir" (In *The Quarterly Journal of Speech*, 23:63-6, February 1937).
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- Loar, Grace—"A Verse Speaking Choir in High School" (In *The English Journal*, 21:710-15, November 1932).
The description of a successful assembly program.
- Longenecker, Nancy—"The Art of Choral Speech" (In *The International Journal of Religious Education*, 10:19-20, May 1934).
Assistance for the beginning director which includes examples of how children have worked out various poems.
- Meador, Emma Grant—"Choral Speaking and Its Values" (In *The Quarterly Journal of Speech*, 22:235-45, April 1936).
A very helpful background article. Includes history of choral reading, its background in the United States, its values and dangers, the qualifications necessary for the director, suggestions for directing a group, some specific outcomes, and includes a bibliography.
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Children's Growth In The Use Of Written Language

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AT WHAT STAGE of their growth in the use of written language do children begin to use complex sentences? When do they begin to use descriptive adjectives or adverbs? What characterizes their usage with respect to length of sentences, length of words, and length of stories? All such facts have a direct bearing upon successful teaching; and they are likewise useful to curriculum makers. They have value as statistical averages for a group; but they need also to be observed individually for each child by the teacher.

The purpose of a study made recently by the Division of Tests and Measurements in the St. Louis public schools was to determine what elements in English composition characterize children's growth generally in the use of written language year by year from the first grade to high school. In order to secure necessary data for the study, twenty-four representative elementary schools throughout the city were requested, early in September, to have each child write a story about an interesting experience during the summer vacation. Children were told to choose their own subjects, and to write without any limit as to length of time or length of story. Teachers collected and sent to the Division of Tests and Measurements the first draft of all such compositions without any revision or corrections by either the pupil or the teacher. Children wrote their stories in the classroom under the teacher's observation. The stories thus written, about 12,000

in number, constituted the basis for the study.

The method pursued in the study was purely statistical.¹ Tabulations were made to show the frequency of various factors in written composition by grade, and by mental age. Following is a complete list of the original tabulations used as a basis for this report:

Average number of sentences used by boys and by girls in each grade.

Distribution of the total number of sentences used by children of each grade.

Number and per cent of simple sentences used by boys and by girls in each grade.

Median number of simple sentences used in each grade in relation to the median length of stories.

Distribution of the number of simple sentences used in each grade.

Number and per cent of compound sentences used by boys and by girls in each grade.

Per cent of pupils in each grade who used one or more compound sentences in their stories.

Distribution of the number of compound sentences used by children of each grade.

Distribution of the number of compound sentences in relation to the total number of sentences at different grade levels.

¹ The National Youth Administration supplied a corps of clerks and fulltime supervision to make the necessary tabulations.

Number and per cent of complex sentences used in each grade.

Per cent of pupils in each grade who used one or more complex sentences.

Distribution of the number of complex sentences used by children of each grade.

Distribution of the number of complex sentences in relation to the total number of sentences at different grade levels.

Number and per cent of compound-complex sentences used in each grade.

Per cent of pupils in each grade who used one or more compound-complex sentences in their stories.

Distribution of the number of compound-complex sentences used by children of each grade.

Distribution of the number of compound-complex sentences in relation to the total number of sentences at different grade levels.

Number and per cent of incomplete sentences used in each grade.

Per cent of pupils in each grade who used one or more incomplete sentences.

Distribution of the number of incomplete sentences used by children of each grade.

Distribution of the number of incomplete sentences in relation to the total number of sentences at different grade levels.

Number and per cent of run-on sentences used in each grade.

Per cent of pupils in each grade who used one or more run-on sentences.

Distribution of the number of run-on sentences used by children in each grade.

Distribution of the number of run-on sentences in relation to the total number of sentences at different grade levels.

Number and per cent of various types of sentences used in each grade separately and in all grades by pupils of different mental age.

Length of Story.

In writing these stories children used an average of three sentences in the first

TABLE I
AVERAGE NUMBER OF SENTENCES USED BY BOYS AND GIRLS IN EACH GRADE

Grade	BOYS			GIRLS		
	Total No. Sentences	No. Boys	Aver. Per Pupil	Total No. Sentences	No. Girls	Aver. Per Pupil
I	157	47	3.3	126	35	3.6
II	1,165	214	5.4	1,132	182	6.2
III	3,351	453	7.4	3,207	387	8.3
IV	4,304	541	7.9	4,971	548	9.1
V	5,499	625	8.8	5,946	591	10.1
VI	6,997	715	9.8	6,957	637	10.9
VII	7,736	763	10.1	8,264	729	11.3
VIII	7,400	705	10.5	8,466	724	11.6

TABLE II

DISTRIBUTION OF THE TOTAL NUMBER OF SENTENCES USED BY CHILDREN OF EACH GRADE.									
No. of Sentences	Grade I	Grade II	Grade III	Grade IV	Grade V	Grade VI	Grade VII	Grade VIII	Total
23 & Over	—	1	7	15	20	33	29	39	144
21 & 22	—	2	6	10	16	22	26	34	116
19 & 20	—	3	13	21	27	38	49	51	202
17 & 18	—	6	18	40	40	55	87	87	333
15 & 16	—	13	36	91	79	122	136	137	614
13 & 14	—	24	72	131	153	205	253	216	1,054
11 & 12	—	47	130	224	239	276	330	284	1,530
9 & 10	5	60	206	297	294	360	445	331	1,998
7 & 8	5	98	382	355	356	334	352	296	2,178
5 & 6	22	172	379	323	251	218	198	160	1,723
3 & 4	52	189	243	171	106	83	84	54	982
1 & 2	43	99	99	89	38	31	14	8	421
Total	127	714	1,591	1,767	1,619	1,777	2,003	1,697	11,295
Median	3.3	5.3	6.9	8.1	8.9	9.7	10.0	10.5	8.8

grade. The length of the stories as measured by the number of sentences increased gradually to the sixth grade where children used an average of approximately ten sentences. Through grades six, seven, and eight, the length of the story remained approximately the same. In all grades the average number of sentences used by girls is slightly higher than the number used by boys. See Table I.

Inasmuch as each child wrote a story on an interesting personal experience, and since the story was written without any restriction as to length or amount of space used, it seems reasonable to infer that stories of the length indicated in Table I represent an elemental factor in language growth. It seems not unreasonable to suppose that the best teaching of written composition will take into account the child's inclination or feeling with respect to the length of story as one of the standards to be employed. When this is done, however, it is equally necessary that the teacher recognize not only the average standard, but the minimum and maximum standards as shown by the distribution in Table II.

Kind of Sentence.

The kinds of sentences that children use are important elements in the growth of their language usage. Stormzand and O'Shea² in 1924 made a study of the

elements of grammar involved in written composition. They found that the average usage among educated writers whose compositions they sampled included 48.8% complex sentences, 38.0% simple sentences, and 17.2% compound sentences. They examined only one thousand sentences from elementary school pupils in grades four to eight; but their percentages showed essentially the same trends that appear in the present study. From the fourth to the eight grade, the ratio of complex sentences increased and the ratio of simple sentences decreased. The use of the compound sentence was small and did not increase materially from grade to grade; and the use of the compound-complex sentence was less than 5%.

Simple Sentences.

In the first grade, 90% of all sentences in these stories were simple sentences. The proportion of simple sentences decreased, however, grade by grade until it was 40% or lower in the eighth grade. The ratio of simple sentences was slightly higher for girls than for boys in the primary grades, but slightly lower in all of the higher grades. The difference being within the range of probable error, was too small, however, to be considered significant. The decrease in the ratio of simple sentences from the first grade to the sixth was not due to a reduction in the number of simple sentences used, but to an increase in the total number of sentences contained in the stories. In other words, the length of the story tends to increase from grade to grade through the use of more compound and complex sentences, rather than more simple sentences. See Table III.

Compound Sentences.

Approximately two sentences out of each hundred written in the first grade were compound with two independent

TABLE III
MEDIAN NUMBER OF SIMPLE SENTENCES USED IN
EACH GRADE IN RELATION TO THE MEDIAN
LENGTH OF STORIES

Grade	Median-Total Number of Sentences	Median-Number of Simple Sentences	Per Cent.
I	3.3	2.9	87.9
II	5.3	4.2	79.2
III	6.9	4.7	68.1
IV	8.1	4.6	56.8
V	8.9	4.3	48.3
VI	9.7	4.4	45.4
VII	10.0	3.9	39.0
VIII	10.5	3.8	36.2

²Stormzand, Martin J., and O'Shea, M. V., *How Much English Grammar?* Warwick & York, Inc., 1924, pp 16-32.

clauses. This proportion increased from grade to grade until it reached 10% in the eighth. Even in the second half of the first grade, 7% of the pupils demonstrated their ability to use one or more compound sentences correctly; and in the eighth grade, 64% of all pupils used them correctly in their stories. No difference appeared between boys and girls with respect to their use of compound

sentences. Only a small increase in the median number of such sentences occurred from grade to grade. See Tables IV, V, and VI.

Complex Sentences.

In this study children used sentences with one independent clause and one or more dependent clauses more extensively than they used compound sentences. About one-thirds of all sentences written in the eighth grade were complex, and they were used by 93% of the children. In the first and second grades less than 4% of the sentences used were complex,

TABLE IV
NUMBER AND PER CENT OF COMPOUND SENTENCES
USED BY BOYS AND BY GIRLS IN EACH GRADE

Grade	BOYS			GIRLS		
	Total No. Sen- tences	No. Com- pound Sen- tences	Per Cent. Com- pound Sen- tences	Total No. Sen- tences	No. of Com- pound Sen- tences	Per Cent. Com- pound Sen- tences
I	157	4	2.5	126	1	0.8
II	1,165	35	3.0	1,132	41	3.6
III	3,351	193	5.8	3,207	189	5.9
IV	4,304	309	7.2	4,971	320	6.4
V	5,499	401	7.3	5,946	506	8.5
VI	6,997	646	9.2	6,957	561	8.1
VII	7,736	730	9.4	8,264	803	9.7
VIII	7,400	772	10.4	8,466	853	10.1

TABLE V
PER CENT OF PUPILS IN EACH GRADE WHO USED
ONE OR MORE COMPOUND SENTENCES IN
THEIR STORIES

Grade	No. of Pupils		No. of Pupils Using		Per Cent. Pupils Using
	Total No. Pupils	No. Compound Sentences	1 or More Compound Sentences	1 or More Compound Sentences	
I	127	118	9	7.1	
II	714	603	111	15.5	
III	1,591	1,163	428	26.9	
IV	1,767	1,603	704	39.8	
V	1,619	872	747	46.1	
VI	1,777	783	994	55.9	
VII	2,003	810	1,193	59.6	
VIII	1,697	606	1,091	64.3	

TABLE VII
NUMBER AND PER CENT OF COMPLEX SENTENCES
USED IN EACH GRADE

Grade	BOYS			GIRLS		
	Total No. Sen- tences	Com- plex Sen- tences	Per Cent. Com- plex Sen- tences	Total No. Sen- tences	Com- plex Sen- tences	Per Cent. Com- plex Sen- tences
I	157	—	—	126	4	3.2
II	1,165	68	5.8	1,132	99	8.7
III	3,351	414	12.3	3,207	440	13.7
IV	4,304	695	16.1	4,971	1,045	21.0
V	5,499	1,145	20.8	5,946	1,496	25.2
VI	6,997	1,750	25.0	6,957	1,907	27.4
VII	7,736	2,191	28.3	8,264	2,771	33.5
VIII	7,400	2,364	31.9	8,466	3,151	37.2

and only 14% of the children made any use of them. In all grades girls used a greater proportion of complex sentences than boys did. The median number of complex sentences increased steadily from grade to grade, beginning with zero in the first grade and reaching 3.5 in the eighth.

TABLE VI
DISTRIBUTION OF THE NUMBER OF COMPOUND SENTENCES USED BY CHILDREN OF EACH GRADE.

No. of Sentences	Grade I	Grade II	Grade III	Grade IV	Grade V	Grade VI	Grade VII	Grade VIII	Total
10 - up	—	—	—	—	—	—	2	4	6
9	—	—	—	—	1	—	2	4	7
8	—	—	—	—	—	—	5	7	12
7	—	—	—	—	—	7	13	10	30
6	—	—	2	—	2	6	14	10	34
5	—	—	3	3	10	20	20	35	91
4	—	1	4	10	19	38	74	75	221
3	—	2	27	51	75	107	157	127	546
2	1	18	83	174	215	253	329	311	1,384
1	8	90	309	466	425	563	577	508	2,946
* 0	118	603	1,163	1,063	872	783	810	606	6,018
Total	127	714	1,591	1,767	1,619	1,777	2,003	1,697	11,295

See Tables VII, VIII, and IX. In the lower grades very little correlation appeared between the length of stories and the number of complex sentences used; but in the eighth grade the number of complex sentences tended to increase with the length of the story.

TABLE VIII
PER CENT OF PUPILS IN EACH GRADE WHO USED
ONE OR MORE COMPLEX SENTENCES IN
THEIR STORIES

Grade	Total No. Pupils	No. Pupils Using No Complex Sentences	No. Pupils Using 1 or More Complex Sentences	Per Cent. Pupils Using 1 or More Complex Sentences
I	127	119	8	6.2
II	714	566	148	20.7
III	1,591	822	769	48.3
IV	1,767	559	1,208	68.4
V	1,619	366	1,253	77.4
VI	1,777	273	1,504	84.6
VII	2,003	317	1,686	84.2
VIII	1,697	114	1,583	93.2

This study seems to indicate that the complex sentence is used so extensively in written composition in all grades of the elementary school that it should receive important consideration in the course of study and in teaching. It appears to be one of the elemental factors in the growth of language usage, and to correlate as close as any other factor with maturity in language ability.

Incomplete Sentences.

Although teachers talk a great deal about the inability of children to write a complete sentence when they reach high school, and likewise when they reach college, very few children included in this study showed a habit of writing such sentences. The number of incomplete sentences used in the eighth grade

TABLE IX DISTRIBUTION OF THE NUMBER OF COMPLEX SENTENCES USED BY CHILDREN OF EACH GRADE.									
No. of Sentences	Grade I	Grade II	Grade III	Grade IV	Grade V	Grade VI	Grade VII	Grade VIII	Total
15	-	-	-	-	-	-	1	3	4
14	-	-	-	1	1	2	1	2	7
13	-	-	-	-	2	1	2	9	14
12	-	-	1	-	-	4	3	9	17
11	-	1	-	-	1	3	7	18	30
10	-	1	1	-	2	4	14	23	45
9	-	-	4	4	7	16	31	40	102
8	-	-	1	10	14	21	39	43	128
7	-	-	7	20	36	51	61	93	268
6	-	1	5	34	43	84	128	135	430
5	-	-	19	68	105	136	185	217	730
4	1	-	44	109	143	204	253	257	1,011
3	-	7	82	204	245	322	295	266	1,421
2	2	27	206	313	262	357	337	260	1,764
1	5	111	399	445	392	299	320	208	2,179
0	119	566	822	559	366	273	326	114	3,145
Total	127	714	1,591	1,767	1,619	1,777	2,003	1,697	11,295

Sentences which were both complex and compound were used very little in the lower grades; and even in the eighth grade only about 5% of all sentences had two or more independent clauses with one or more dependent clauses. Girls used this type of sentence somewhat more frequently than boys did; and about one-third of all children in the seventh and eighth grades made use of one or more complex-compound sentences.

TABLE X
NUMBER AND PER CENT OF INCOMPLETE SENTENCES
USED IN EACH GRADE

Grade	Boys			Girls		
	Total	Per	Incom- plete Sen- tences	Total	Per	Incom- plete Sen- tences
	No. Sen- tences	Cent.		No. Sen- tences	Cent.	
I	157	12	7.6	126	5	4.0
II	1,165	82	7.0	1,132	44	3.9
III	3,351	147	4.4	3,207	129	4.0
IV	4,304	127	3.0	4,971	86	1.7
V	5,499	125	2.3	5,946	104	1.7
VI	6,997	128	1.8	6,957	130	1.9
VII	7,736	129	1.7	8,264	99	1.2
VIII	7,400	141	1.9	8,466	76	0.8

TABLE XI

DISTRIBUTION OF THE NUMBER OF INCOMPLETE SENTENCES USED BY CHILDREN OF EACH GRADE.

No. of Sentences	Grade I	Grade II	Grade III	Grade IV	Grade V	Grade VI	Grade VII	Grade VIII	Total
5 - up	-	9	9	4	1	2	20	-	45
4	-	5	7	5	2	4	11	1	35
3	-	5	13	10	5	10	21	5	69
2	-	10	71	47	37	26	49	21	261
1	36	128	226	229	194	210	203	141	1,367
0	91	557	1,265	1,472	1,380	1,525	1,699	1,529	9,518
Total	127	714	1,591	1,767	1,619	1,777	2,003	1,697	11,295

TABLE XII

NUMBER AND PER CENT OF RUN-ON SENTENCES USED IN EACH GRADE

Grade	BOYS			GIRLS		
	Total No. Sentences	No. Run-on Sentences	Per Cent. Run-on Sentences	Total No. Sentences	No. Run-on Sentences	Per Cent. Run-on Sentences
I	157	6	3.8	126	1	0.8
II	1,165	80	6.9	1,132	59	5.2
III	3,351	279	8.3	3,207	222	6.9
IV	4,304	478	11.1	4,971	486	9.8
V	5,499	815	14.8	5,946	666	11.2
VI	6,997	841	12.0	6,957	655	9.4
VII	7,736	937	12.1	8,264	733	8.8
VIII	7,400	795	10.7	8,466	562	6.6

barely exceeded 1% of the total. In making this study all groups of words lacking either a subject or predicate, or both, were counted as incomplete sentences. Even in the first grade, 72% of the children wrote no incomplete sentence. In the eighth grade, only 27 children out of 1,697 wrote more than one incomplete sentence in the story, and 1,529 of them wrote none. It appeared in this study, therefore, that these unselected children in the eighth grade

"Run-on" Sentences.

In this study sentences were counted as "run-on" if two or more of them were run together without proper connectives, punctuation, capitalization, or other indication of the child's knowledge that a separation should be made. The children used such "run-on" sentences more frequently than they used incomplete sentences; and boys used them more frequently than girls did. The per cent of "run-on" sentences for both boys and girls was higher in the middle grades

TABLE XIII

PER CENT OF PUPILS IN EACH GRADE WHO USED ONE OR MORE RUN-ON SENTENCES IN THEIR STORIES

Grade	Total No. Pupils	No. Pupils Using			Per Cent. Pupils Using
		No Run-on Sentences	1 or More Run-on Sentences	1 or More Run-on Sentences	
I	127	114	13	10.2	
II	714	538	176	24.6	
III	1,591	957	634	39.8	
IV	1,767	842	925	52.3	
V	1,619	637	982	60.7	
VI	1,777	728	1,049	59.0	
VII	2,003	909	1,094	54.6	
VIII	1,697	826	871	51.3	

TABLE XIV

DISTRIBUTION OF THE NUMBER OF RUN-ON SENTENCES USED BY CHILDREN OF EACH GRADE.

No. of Sentences	Grade I	Grade II	Grade III	Grade IV	Grade V	Grade VI	Grade VII	Grade VIII	Total
6 - up	-	1	2	15	16	12	24	18	88
5	-	1	6	18	35	25	41	22	148
4	-	2	11	56	64	61	94	57	345
3	-	12	42	118	147	147	174	138	778
2	3	33	154	244	297	282	296	230	1,539
1	10	127	419	474	423	522	465	406	2,846
0	114	538	957	842	637	728	909	826	5,551
Total	127	714	1,591	1,767	1,619	1,777	2,003	1,697	11,295

were rather highly successful in avoiding the use of incomplete sentences. See Tables X and XI.

than it was in the primary or upper grades. See Tables XII, XIII, and XIV. In view of the fact that even in the eighth

THE ELEMENTARY ENGLISH REVIEW

TABLE XV
NUMBER AND PER CENT OF VARIOUS TYPES OF SENTENCES USED IN ALL GRADES
By Pupils Of Different Mental Age Levels
Mental Age in Years and Months

Kinds of Sentences	Under 7-0	7-0	7-11	8-0	8-11	9-0	9-11	10-0	10-11	11-0	11-11	12-0	12-11	13-0	13-11	14-0	14-11	15-0	15-11	16-0	Total
		7-11	7-0	8-11	8-0	9-11	9-0	10-11	10-0	11-11	11-0	12-11	12-0	13-11	13-0	14-11	14-0	15-11	15-0	Above	
SIMPLE																					
Number	224	1086	2,171	3,870	5,119	6,290	5,375	5,223	3,798	2,352	2,083	37,591									
Per Cent	74.7	77.2	67.4	61.8	56.1	51.0	46.4	43.8	43.1	42.9	40.7	49.8									
COMPOUND																					
Number	7	50	175	390	681	962	989	1,113	816	587	522	6,324									
Per Cent	2.3	3.6	5.4	6.2	7.5	7.8	8.5	9.3	9.4	10.8	10.8	8.4									
COMPLEX																					
Number	26	122	427	1,046	1,865	3,003	3,176	3,583	2,773	1,729	1,710	19,460									
Per Cent	8.7	8.6	13.3	16.7	20.4	24.6	27.5	30.1	31.6	31.7	33.3	25.8									
COMPOUND COMPLEX																					
Number	1	4	37	146	214	429	484	591	429	327	310	2,972									
Per Cent	0.3	0.3	1.1	2.3	2.3	3.5	4.2	5.0	4.9	6.0	6.0	3.9									
INCOMPLETE																					
Number	19	59	117	219	222	230	242	164	168	49	52	1,541									
Per Cent	6.3	4.2	3.6	3.5	2.4	1.8	2.1	1.4	1.9	0.9	1.0	2.0									
RUN-ON																					
Number	23	85	298	597	1,035	1,400	1,304	1,240	796	421	423	7,622									
Per Cent	7.7	6.1	9.2	9.5	11.3	11.3	11.3	10.4	9.1	7.7	8.2	10.1									
TOTAL SENTENCES																					
Number	300	1,406	3,225	6,268	9,136	12,314	11,570	11,916	8,780	5,465	5,135	75,510									
NUMBER OF PUPILS																					
Number	58	238	463	754	1,015	1,269	1,126	1,072	804	480	445	7,724									
AVERAGE TOTAL NO. OF SENTENCES PER PUPIL																					
	5.2	5.9	7.0	8.3	9.0	9.7	10.3	11.2	10.9	11.4	11.5	9.8									

grade, however, 51% of the pupils used one or more "run-on" sentences, this phase of usage in writing undoubtedly deserves consideration in the language program of the elementary schools.

Mental Age.

The mental ages used in this study were derived from various sources by the use of different group tests. They are probably not highly reliable. Even so, however, it is clear that in general the growth in sentence power correlated with mental age. See Table XV.

Implication.

The meaning of these facts for teachers, textbook writers, and course of study

makers is clear. To try by teaching to force a growth in the elements of language usage beyond the readiness of the mind to comprehend them and to use them correctly would be an educational error. A mastery of these elements grows gradually year by year and the standards of performance for each child, in whatever grade, need to be fixed in accordance with the stage of development which that individual child has reached.

A second installment of this report will contain the tabulations with comments concerning other elements of children's growth in the use of written language, such as the use of adjectives and adverbs.

THERE'S MUSIC IN THEIR SPEECH

(Continued from page 311)

- Gullan, Marjorie—*Choral Speaking*. Expression Co. 1931. \$2.25
The progressive teaching of choral reading through refrain, antiphonal, and whole-group work. Contains a usable bibliography of poems for each type of work.
- Gullan, Marjorie—*Poetry Speaking for Children*. (Part I and II in collaboration with Percival Gurrey) 2nd edition. London. Methuen and Co., Ltd. 1933. Used widely in English schools. Although many of Miss Gullan's methods and ideas are too formal to be compatible with the American philosophy of education, there is much in these books of real use to the teacher of choric speech.
- Hamm, Agnes C.—*Selections of Choral Speaking*. Expression Co. 1935.
- Howe, Gerald—*An Approach to Choral Speaking*.
- Jenks, Elizabeth M.—"The Verse Speaking Choir"—(In *A Program of Speech Education in a Democracy*, edited by W. A. Cable. Expression Co. 1932).
A statement of the aims and some of the difficulties of choric interpretation. Illustrated by the work of the San Jose State College Speaking choir.
- Keppie, Elizabeth E.—"Choral Speaking and Contests in Europe" (In *A Program of Speech Education in a Democracy*, edited by W. C. Cable. Expression Co. 1932).
A report on choric speech in several European countries.
- Keppie, Elizabeth E.—*Choric Speaking*. Expression Co.
- Keppie, Elizabeth E.—*The Teaching of Choric Speech*. Expression Co. 1933.
Has an excellent graded bibliography of usable materials.
- Meador, Emma Grant—*Teaching Speech in the Elementary School*, Part III. Bureau of Publications. Teacher's College, Columbia University. 1928.
- Raines, L. C.—*Choric Speech as a Means of Teaching Good Speech*. Las Vegas, New Mexico. Normal University. 1935. 50c.
- Smith, Dora V.—*Instruction in English*. (Department of the Interior, Office of Education. Bulletin 1932. No. 17. National Survey of Secondary Education. Monograph No. 20. Page 62).
- Swann, Mona—*An Approach to Choral Speaking*.
- Swann, Mona—*The Revolving Year* (A choric drama).
- Swann, Mona—*Many Voices* (An anthology of choral verse).
- NOTE: Helpful information about choral reading may be obtained by writing to the Polytechnic School of Speech Training, 15 Langham Place, London, W. 1. The bulletin of The Verse-Speaking Fellowship may be obtained also by writing to this address, in care of G. N. Kerby or Eric Mackintosh. In the words of its editors, "The Fellowship exists to bring together those all over the world who are interested in speech training in the schools, and in verse speaking both for children and adults." The New Educational Fellowship, 11 Tavistock Square, London, W. C. 1, is also a source of information on this subject.

Vocabulary Problems in the Elementary School

A Digest of Current Research

J. C. SEEGER

Temple University, Philadelphia, Pennsylvania

(Continued from November)

Thorndike also provided evidence of the number of running words that should be counted to give reliability to lists of frequently used words and rare words. He says "Half a million words counted will determine the first one thousand well enough for all ordinary purposes. Five million counted will do that for the first 5000, and be very helpful for the next few thousands."

The Educational Research office of the Los Angeles School District (135), under Dr. Alfred Lewerenz, has done much significant work in evaluating books by means of a "Vocabulary Grade Placement Formula." Vocabulary together with pictures, plot, and format have been found to have considerable bearing upon children's interest. It is stated that colorful adjectives and adverbs and words describing feeling, taste, appearance, behavior and the like are usually found in stories children like. Following this conclusion some years ago the office prepared a list of 589 adjectives and adverbs which was subsequently expanded to include about 2700 words. Using the original list of 589 words for preliminary studies, the subsequent list of 2700 words later, it was found that vocabulary interest could be ascertained to some extent. Later studies dealt with polysyllabic words and vocabulary mass. A printed monograph revised to March 1937 classifies several hundred books and provides a measure of vocabulary difficulty and

vocabulary diversity for each. A number of useful suggestions are provided. From them the following are quoted exactly:

1. In selecting books for slow readers both the Difficulty and Diversity measures should be kept as low as possible.
2. In materials for the enrichment of reading of young bright pupils the Difficulty Grade Placement can be held low and the Diversity level allowed to increase.
3. For the enrichment of the reading of older bright pupils both Vocabulary Difficulty and Vocabulary Diversity can, be increased as the effect will be to expand the word knowledge of these pupils.
4. For general reading, books which approximate the same grade level in Vocabulary Difficulty and Vocabulary Diversity constitute a "normal" balance.

Vocabulary Diversity is a measure of the range of words used without respect to the technical difficulty, but should always be interpreted in terms of the Vocabulary Difficulty Grade Placement. Low Difficulty and Diversity indicate a book of few easy words, while high Difficulty and Diversity indicate many hard words.

There are several types of reading material in which a definite trend as to Vocabulary Difficulty and Vocabulary Diversity will be noted. (a) Poetry usually will run low in Difficulty and high in Diversity. (b) Translations of foreign titles will often show considerable variation according to the style of the individual translator. Such variations can be noted in the several translations of *Pinocchio*. (c) Adaptations of classics for children show considerable variation in vocabulary level and care should be taken to select adaptations which are most suitable.

*Seventh Annual Research Bulletin of the National Conference on Research in English.

ble for the children concerned. In a few cases simplified classics actually seem to be more difficult than the original book in regard to vocabulary load. (d) In many cases the textbooks written some years ago by university instructors have a tendency to use a vocabulary beyond the grade for which the book is designed, but more recently there has been a definite trend toward simplifying vocabularies to meet the needs and the reading abilities of children.

While these studies are directed particularly toward reading, there is much profitable suggestion from the standpoint of vocabulary.

The vocabulary difficulty in arithmetic has been studied extensively.

Monmouth (149), Waples and Stone (242), and Buswell and John (29) point out many vocabulary difficulties. Woody (258) states that readiness for the teaching of any element of arithmetic presupposes mastery of the language elements in the situation involved.

Hockett (95) has provided an excellent analysis of the vocabulary and content of a number of school readers. Not only the material, but the method also of this excellent study is valuable. Hockett states that the tendency of more recent books is to limit the number of new words, and emphasize repetition. Most of the words in first readers are in the Gates list.

Pressey and Moore (179) state that certain mathematical terms are learned early and remembered throughout the high school level; others are learned very gradually; some always understood by relatively few pupils; some seem to be learned only to be forgotten. The whole study demonstrates a prevalent inadequate mastery of the fundamental terminology of mathematics.

Georges (85) states that over 20%

of all difficulties encountered in reading mathematics was caused by mathematical vocabulary.

Jo Hantgen (111) tested 722 pupils in grades four to twelve, giving them a multiple choice test covering 52 mathematical concepts. She found progress from grade to grade, but wide variability and incomplete mastery in all grades.

Levick (128), working with 480 junior high school pupils in Philadelphia, found that what Buswell and John report for elementary grades is in a large measure reproduced in the junior high school. Levick tested the children in three ways. Two written tests were administered. Frequently children seemed to understand certain terms in one test but did not when the test was changed. Some of these variations could be attributed to chance, but many indicated that such changes disturbed children considerably. The third approach was to interview 40 pupils. Each child, interviewed, individually in a thirty-minute period, was asked to explain what each of twenty terms used in the tests meant to him. In this, as in the written tests, members of the Mathematics Department of the school assisted. All three approaches indicated wide variation in each grade, showed that some of the terms presumably mastered years before still occasioned difficulty, showed inconsistency of response in certain situations and the necessity of paying much more attention to the development of understanding. Probably much of the trouble was due to abstract teaching. Levick included terms of varied nature in his actual test, such as *acre*, for which about 70% of the children had no adequate concepts; *cubic foot*, for which about 42% of the children had erroneous concepts; *discount* not understood by about 79%; *radius*, *product*, *hypotenuse*, *invert*.

Tyler (235) found significant positive correlation between tests of problem solving and vocabulary and arithmetic vocabulary. In measuring arithmetic vocabulary the author used a list of words selected from several texts as well as the vocabulary of certain standardized tests.

Problems in geography and history have forced themselves upon the attention of many investigators. Locker (132) found insufficient repetition of difficult words met in three-fifth-grade history textbooks used in the public schools of New York City.

Bedillon (13) in a study of the modern elementary histories used in fifth and sixth grades lists 1100 person and place names used, and 3300 technical terms, including many foreign words and phrases. The words given historical meaning alone numbered 3147. In frequency of use the words varied from one to seven hundred times used. He states that the book with the heaviest load presents five times as many terms as that with the lightest load. Some of the books cover all periods of human history and include in the reading materials many technical terms and hundreds of names, including many foreign names. Bedillon comments that the problem children face is tantamount to learning a three thousand word foreign language vocabulary.

Brown (24), studying the vocabularies of five history texts designed for the sixth grade, showed great variation in the amount of repetition, the number of different words introduced, and the rate of introduction of new words. A great many words were not found in Thorndike's list. The number of technical terms implies considerable reading difficulty.

Notz (159) compiled a vocabulary of words and phrases needed to develop the larger understanding of United States Geography for fifth grade. The composite

judgment of experienced geography teachers and students of geography was enlisted. The study shows the need of determining and teaching technical geography vocabulary.

Shaffer (197) came to a similar conclusion in analyzing the geographies of the Old World and points out that in most school systems many of the words must be mastered in one year, and that many of the technical words are of low frequency from the standpoint of general usage. The large number of difficult place names included in the list of technical terms complicates the problem and suggests the desirability of limiting material to major and basic facts.

Pease (166), analyzed the geographic terms, excluding place names, and found among one and one half million running words secured by samplings from a twelve year file of selected newspapers and periodicals. Pease listed 1559 terms. Of these the 679 found in more than one issue were listed alphabetically. One hundred and nine were found in more than half of the magazines. Of these, 96 were in the list of 109 terms having the greatest gross frequency. All except one were in the list of 108 terms found in twenty-one or more articles; all except one were found in Thorndike's list. Pease suggests that frequency of occurrence in magazine articles and inclusion in the Thorndike list are apparently indices of common usage, and points out that many geographic terms occur in ordinary newspaper and periodical reading, but few occur frequently.

Annie Yarrington (260) employed a triple approach in studying some of the difficult concepts in social science materials. By means of carefully designed written tests she discovered which of a considerable list of concepts occasioned difficulty in the intermediate grades of a

small New Jersey school system. Later, personal interviews with a number of the children amplified the test findings. Definite efforts were made to teach certain sections to eliminate the discovered difficulties while other sections were allowed to continue according to the teaching methods customarily employed in the system. Miss Yarrington discovered that many terms which children are thought to understand are understood either insufficiently or not at all. She found a number of curious ideas prevalent. For example, over half of the children thought a "mountain range" to be a place in the mountains where cattle grazed. She has demonstrated definitely the effectiveness of interviewing children, and the insufficiency of written tests. She has further demonstrated the effectiveness of specific teaching directed toward difficult concepts.

Diehl (51) studies the vocabulary of maps and states and found that to master elementary school geography some 563 map terms are required. There is some difference in the terms used in different texts, but Diehl reports fair uniformity. The findings show that most of the initial mastery of map terms comes in grades four and five and consequently most terms must be presented then. The authors of texts differ greatly in the degree to which they explain terms carefully. Grade standards and levels are needed.

Kelley and Krey (114) not only state clearly the vocabulary difficulties of history and the problem they present, but (Appendix 2) provide a thorough list of social science terms.

In connection with this list, Kelty (116, 117) points out two serious limitations, especially for teachers of young children. The list is too long, she suggests, and has purposely excluded "material or objective" things in order to "focus attention

upon relationships." Miss Kelty claims that it is by no means to be assumed that children will associate precise meanings with names of objects which they know only in the abstract. Miss Kelty says teachers of middle grade children would rather direct attention toward doubtful terms whether they refer to relationships or objects, that experience is necessary if clear concepts are to be acquired. She comments further that the test results which were derived on the basis of sampling should not be interpreted too generally. The fact that a child did not know a term does not necessarily imply that he could not understand it. If a child is never given an opportunity to meet a term, if his course of study or school activity neglected that term, manifestly the term did not mean anything to him. It is a question of what we might call contiguity. The whole test, Miss Kelty would contend, while it is informing and highly suggestive, is primarily a status test rather than a clear definition of what children can understand.

The *Thirty-First Yearbook* (154) reports a number of studies of the vocabulary of science. It quotes Powers (172) as concluding "It can hardly be denied that the vocabulary burden of all these texts (analyzed in this study) is unnecessarily large." Powers suggests that vocabulary difficulty in science textbooks be reduced by the substitution of phrases for technical terms, and by the introduction of "only such technical terms . . . as the authors find need for after they are introduced." Powers reports 1828 "uncommon" scientific terms outside Thorndike's list, important for science. The *Thirty-First Yearbook* states the need and value of such a list to supplement the Thorndike list. This is emphasized in an earlier study by Curtis (45) in which he states:

It would seem . . . from this study that the

addition to a child's reading vocabulary of each thousand of the most frequently occurring words does not add greatly to his equipment for an intelligent reading of science in the public press, and that the new trend of vocabulary-building based upon *The Teacher's Word Book* does not in itself promise to provide adequately for the needs of pupils in science . . . It is impossible, too, for a pupil to have gained, through training and otherwise, a serviceable familiarity with a term in its commoner meanings without having encountered the word in its scientific connotations. A further difficulty is that many scientific terms made up of more than one word owe their scientific connotations to the combinations and not at all to the separate meanings of the component words.

The section of the *Thirty-First Year-book* devoted to the program of science in the elementary school does not consider vocabulary as such, but the vocabulary load implicit in the generalizations listed appears very heavy.

Stafford (212) found that the vocabulary of second grade readers is much lighter than that of music texts. Music texts were deficient in recurrence, many of the words having only a single frequency. He found from 1013 to 1367 different words in four different music texts. The average frequency for the four texts was 4.8. Of the 1050 words outside of Gates list, the average frequency was 1.7. The texts did not supplement each other. The number of words of highest frequency from the four texts differed materially from the first hundred words of the Thorndike list. The texts were designed for the use of the pupil, yet they contained a number of music terms intended primarily for the teacher.

Spickard (209) points out the heavy vocabulary load of a series of religious books intended for primary children.

Wise (255) investigated the "trait" terms found in certain school readers and found that many of those terms were not in the Thorndike list. Curiously, more occurred in certain books which did not emphasize character education than in some which did. Wise suggests that extensive use of such terms adds to the

vocabulary burden and subtracts from vivid portrayal. He suggests further that there might be some relation between the incidence of such terms and degree of emotional appeal. He used "trait" terms as a name for a type of human activity. Of course, as Wise points out, whether or not a given term is a "trait" term frequently depends upon the context.

III. RELATIONSHIP BETWEEN VOCABULARY AND CERTAIN OTHER FACTORS

Sinclair (204), by means of association tests, contrasted the vocabulary and language ability of children from English speaking homes with those of children of foreign-born parents. He found a persistent handicap arising from the use of foreign language in the home and proportionately greater discrepancies when children of higher intelligence were compared.

Studies by Horn (101), Troutt (234), Wilson (254), Mitchell (148), and Van Bruggen (238) found that the vocabularies of rural and urban children and of children living in different parts of the United States do not differ widely. There are some slight variations, but in general the lists of words most commonly used tend to coincide. Van Bruggen's study dealt with frequency of usage and frequency of misspellings. He secured compositions from children in grades two to eight in the public schools of Berkeley, San Francisco, and Seattle. Troutt's study employed children in New Jersey and Pennsylvania. Smith (207) states that children from different residential groups do not differ widely in basic vocabulary, but high intelligence and high scholastic attainment were associated with extensive vocabularies.

Klein (123), in a study of the use of adjectives by fifth grade children in a

Brooklyn school, found no definite relationship between measures of intelligence and the number of adjectives used, but did find relationship between intelligence and the type of adjective used. Children of higher intelligence tended to use more vivid, specific, sensory, precise adjectives.

Companion research conducted by Laughlin (126) and Goldsmith (88) recorded electrically parts of speech used by children in their conversation, employing 115 children in the first three grades of the Iowa Elementary Schools. It was found that verb usage was an important element with a great variety of verb forms used. There was not a great deal of difference from grade to grade, although in the third grade some slight indications of beginning use of compounds appeared. With reference to adjectives and adverbs little difference was discovered from grade to grade and many types of both forms were used. The influence of the teacher's activity was noticeable. The precision with which these forms were used is not indicated.

Garrison (79) conducted an investigation using 66 third grade pupils to see what relationship existed among (a) word rhyming, (b) word building, and (c) sentence vocabulary. He found high correlation between rhyming and sentence vocabulary, but other relationships were low. The coefficients of variability were .386 for rhyming, .324 for word building, .114 for sentence building. Garrison's conclusions were: "There is positive relationship between the three vocabularies tested, the highest being between rhyming and vocabulary tests; subjects tested showed an unusual amount of variability in the rhyming test and the least amount in the sentence vocabulary test." He found no reliable sex differences. The value of the study lies in the fact that it indicates, although inconclu-

sively, that even if children are taught a writing vocabulary, they may vary in ability to use it in various situations.

Bramble (20) studied the spontaneous conversation of 41 children, recorded as they conversed during free activity periods. The Sims score card socio-economic rating of the children was shown to be rather high. Bramble wished to study the vocabulary of children in the upper socio-economic classes. The results of the study were non-conclusive, but the purpose is interesting and for that reason the study is reported. No consistent relationship was found among the several factors of sex, age, and intelligence.

Sohn (208) reported significant correlation between the vocabulary ratings of 59 sixth grade pupils and their voluntary reading recorded over a period of three years.

The evidence is conclusive that intelligence is a highly significant factor in the acquisition of a meaning vocabulary. The early studies of this problem, as summarized by Schwesinger (191), reported high correlations. Some of them, such as those of Terman (222) and Gerlach (86), went so far as to say that a well-conceived vocabulary test may be safely substituted for an intelligence test. The results of more recent studies harmonize with earlier findings. Schwesinger prepared a vocabulary test in the social-ethical field and gave it to 947 pupils in grades five to nine of a small suburban town. The correlation between the scores on the vocabulary test and an intelligence test was .86. Buswell and John (29) compared the responses on a vocabulary test in arithmetic of elementary school pupils classified according to their intelligence quotients. The comparison showed that the largest percentage of omissions was made by the low group, that the number of doubtful and wrong responses

was slightly greater for the high group, and that the percentage of satisfactory responses increased as the level of intelligence rose. In a study of the vocabulary achievement of teachers of English in the field of literature, Kennon (118) found a correlation of .60 between the scores made on tests of "word knowledge specifically related to the field of English" and on the Thorndike Intelligence Examination, Part III. It would appear, therefore, that there is a high degree of correspondence between progress in acquiring either a general or a specialized vocabulary and intelligence.

The statement is often made that girls have a much wider vocabulary than boys. Most of the studies which have been reported supply evidence which contradicts this popular notion. Doran (60) found that up to the age of four or five, girls have a larger vocabulary than boys, but that beyond that age the opposite is true. The findings of Brandenburg (21), Whipple (247), Sohn (208), and other investigators show that, on the average, the vocabulary of boys is larger than that of girls. This relation persists among adults, as shown by the findings of Whipple and Gerlach (86). According to Schwesinger, the apparent advantage of very young girls is attributed "to the early appearance of speech in the female. As school age approaches, however, the boy leaves the shelter of the home folk and comes in contact with a wider environment. This does not apply so much to the girl. This state of affairs continues throughout life." If these explanations are valid, it may be concluded that, given the same opportunities and incentives, boys and girls will enlarge their meaning vocabularies at approximately equal rates.

Wellman (243) found that children enrolled in the pre-school laboratories of the Iowa Child Welfare Research Station made significant gains in intelligence from

fall to spring while attending pre-school, but failed to gain when not in school in the summer. Smith (207), studying children in nursery schools, reported significant relationship between social status and vocabulary. Van Alstyne (237) found a slight but consistently higher correlation of vocabulary and environmental factors than between vocabulary and mental age in her study of three-year-old children. Terman (222) reported that a vocabulary test correlated more highly with the results of the entire Stanford-Binet test than did any other single test.

Sohn (208) compared the scores made by 59 sixth grade pupils on the Inglis Vocabulary Test with the total amount of voluntary reading which they did in grades four, five, and six. A significant relationship was found between the two. It was impossible to determine from the evidence presented which of the two items operated as the causal factor.

All of these studies point out the fact that the vocabulary of any individual depends partly upon the largeness of his own experience. A child or an adult who has heard much, seen much, read much, and whose language background has reflected rich culture may be expected to be superior in vocabulary attainment. They also reaffirm what one would expect, that superior intelligence is conducive to superior vocabulary and that individual vocabularies inevitably vary.

An old study by Chambers (34) points out that the visual form of a word and the auditory form of a word frequently result in erroneous concepts. For example, *peasant*, *pleasant*, *pheasant*, and *present* were confused. Chambers also comments upon the prevalence with which one meaning of a word may be known, other meanings unknown. This specificity of learning and neglect of semantic variations are commented upon in many studies.

Editorial

"By the Vision Splendid"

A MONTH BEFORE the twenty-fifth of December, and a raucous Santa Claus begins reading aloud over the radio letters written presumably by children who, in undisguised acquisitiveness demand practically the entire stock of a huge department store. As the "shopping days until Christmas" narrow down, an hysterical count begins; and the inventory of holiday goods continues in these bold letters. Johnny demands this; Susan that. One small boy, overheard by his mother talking to Santa Claus, was asking, "And what about that electric train you didn't bring last Christmas? This year I don't want any excuses."

Even though tactless little boys, who take an uncompromising attitude toward gifts are rare, something is lacking in a Christmas that has lost the essential peace and good will that enhance the simplest gift of Christmas morning. Benevolence and affection and sincere good wishes the very fortunate may receive in heart-warming happiness, but never demand or accept these as pre-arranged gifts.

Christmas is for little children because their imaginations have made it their own. And every child, rich or poor, who has been robbed of this imaginative delight, and this sense of good will, has been robbed of Christmas. For in a sense everyone is the maker of his own Christmas. Tinsel and twinkle and the ringing of bells may be as full of joy as the stocking overflowing with gifts, to the child who has not lost, or been deprived of, the wonder of childhood and the warmth of unselfishness.

It is partly our job, as teachers, to see that the commercial bombardment that

is being made against Christmas does not deprive little children of their rights to the real Christmas—the Christmas of dreams and legends and affection. Indeed, it seems to be left to us to preserve the traditional holiday when Santa Claus communicated through the agency of elves (who watched conduct from the chimney) rather than by the radio broadcast. Somehow, despite expensive commercial advertising, we need to let children understand that Santa Claus and his reindeer are not to be hunted down like game. In the face of much contrary evidence, we must help children to understand that Christmas is not a commercial holiday, but a holy season of generous good will and unselfishness.

Some of the beautiful Christmas books for children offer help in this gigantic task, such books as *The Christ Child*, by Maud and Miska Petersham (Doubleday, Doran); *A Round of Carols*, arranged by T. Tertius Noble and illustrated by Helen Sewell (Oxford); *Welcome Christmas!* (legends, stories, carols, riddles, etc.) by Eleanor Graham (Dutton); *The Christmas Nightingale* by Eric P. Kelly (Macmillan); and *A Star for Hansi* by Marguerite Vance, illustrated by Grace Paull (Harper). Such books may help kindle children's imaginations to some understanding of what was once the loveliest of holidays.

After all, it is only in the heart and in the imagination that the true Christmas can be found, and seemingly, to teachers has fallen the task of preserving for children some of the sweetness of this most "hallowed and gracious" time.

—C. C. CERTAIN

Among the Publishers

NOTE: Listing here does not preclude later review.
For Little Children

They hunted High and Low. By Grace and Olive Barnett. Illus. by the authors. Lothrop, Lee and Shepard, 1939. \$1.50. Children 6-8.

The Burro that Had a Name. By Lorraine and Jerrold Beim. Illus. by Howard Simon. Harcourt, Brace, 1939. \$1.25.

Today with Dede. By Katherine Southwick Keeler. Illus. by the author. Nelson, 1939. 50c.

Today with Tommy. By Katherine Southwick Keeler. Illus. by the author. Nelson, 1939. 50c.

Time for Bed. By Inez Bertail. Illus. by Ninnon Macknight. Doubleday, Doran, 1939. 50c. Children 2-4.

Just Puggy. Story by Aldarilla S. Beistle. Silhouettes by Mary Alice Beistle. David McKay, 1939. 50c.

Amandus Who Was Much Too Big. By Elsie and Morris Glenn. Illus. by Kurt Wiese. Macrae-Smith, 1939. \$1.50. Dog story for little children.

Mrs. Mallaby's Birthday. By Helen Earle Gilbert. Pictures by Winifred Bromhall. Rand McNally, 1939. \$1.00. About an old lady who wanted a kitten for a birthday present. Bright pictures.

Timothy Titus. By Blanche Elliott. Illus. by Ruth Holbrook. Doubleday, Doran, 1937. 50c.

Shine. By Maria Van Vrooman. Illus. by Inex Hogan. Dutton, 1939. \$1.00. A little black boy on a Louisiana levee.

Happily Ever After. Story by Catherine Beebe. Pictures by Robb Beebe. Nelson, 1938. \$1.50.

Cock-a-Doodle-Do. The Story of a Little Red Rooster. Written and illus. by Berta and Elmer Hader. Macmillan, 1939. \$2.00. Children 4-6.

Peter was a Pirate. By Katharine Morse. Illus. by Marion Downer. Dutton, 1939. \$1.50.

Harry and His Friends. By James S. Tippet. Illus. by Helen Torrey and Melvern J. Barker. World Book Co., 1939. Supplementary reader.

Jonny. Written and illus. by Eleanor Frances Lattimore. Harcourt, Brace, 1939. \$1.25.

Christmas Stories

A Christmas Story. By Virginia Cole Pritchard. Illus. by Frances B. Hickey. Dutton, 1939. \$1.00.

A Pint of Judgment. A Christmas Story. By Elizabeth Morrow. Illus. by Suzanne Suba. Knopf, 1939. 50c.

Fiction for Older Children

Little Mossback Amelia. By Frances Margaret Fox. Illus. by Marion Downer. Dutton, 1939. \$1.50.

Cats for the Tooseys. By Mabel Guinnip La Rue. Illus. by Kurt Wiese. Nelson, 1939. Children 6-8 years old. Excellent.

Dody and Cap-tin Jinks. By Helen Ferris. Illus. by Grace Paull. Doubleday, Doran, 1939. \$1.50. A little girl and her canary.

Skippack School. Being the story of Eli Shrawder and of one Christopher Dock, schoolmaster, about the



Today with Dede. By Katherine Southwick Keller. Illus. by the author. Thomas Nelson and Sons.

- year 1750. By Marguerite de Angeli. Illus. by the author. Doubleday, Doran, 1939. \$2.00. Children up to 10.
- Terrence O'Hara. By Thomas Burns. Illus. by Reginald Birch. Harcourt, Brace, 1939. \$2.00.
- Pony for Sale. By Ann Stafford. Illus. by Bobri. Knopf, 1939. \$2.00. Horses. English setting by the author of "Five Proud Riders."
- Going-on-Nine. By Amy Wentworth Stone. Illus. by Eloise Wilkin. Lothrop, Lee and Shepard, 1939. \$2.00.
- Kate Farley, Pioneer. Written and illus. by Esther Waite. Viking, 1939. \$1.75.
- By the Shores of Silver Lake. By Laura Ingalls Wilder. Illus. by Helen Sewell and Mildred Boyle. Harper, 1939. \$2.00.
- The Mystery at East Hatchett or Eric the Pink. Written and illus. by Peggy Bacon. Viking, 1939. \$2.00.
- A Boy of Salem. By Mildred Buchanan Flagg. Introduction by Albert Bushnell Hart. Illus. by William B. Hamaker. Nelson, 1939. \$1.00.
- Mystery at Four Chimneys. By Nina Brown Baker. Illus. by Ruth King. Lothrop, Lee and Shepard, 1939. \$1.50. Girls, 12-15.
- Silver Birch. By Dorothy Lyons. Illus. by John Austin Taylor. Harcourt, Brace, 1939. \$2.00. Girl Scouts and horses.
- Jo-Yo's Idea. By Kathleen Morrow Elliott. Illus. by Roger Duvoisin. Knopf, 1939. \$2.00.
- Jock Barefoot. By Maud Lindsay. Illus. by Jane Linton. Lothrop, Lee and Shepard, 1939. \$1.50. Children 8-10.
- Tales of the Pampas. By W. H. Hudson. Illus. by Roger Duvoisin. Knopf, 1939. \$2.00. An interesting edition. For adults or very precocious older children.
- Steadfast at Valley Forge. By Rupert Sargent Holland. Illus. by Albert W. Hampson. Macrae-Smith, 1939. \$2.00.
- S.O.S. Geneva. By Richard Plant and Oskar Seidlin. Illus. by William Pene du Bois. Viking, 1939. \$2.00. Older children. Written on a bet that the authors couldn't produce an exciting story about peace.
- Camping Down at Highgate. By Hildreth Tyler Wriston. Illus. by Ruth Holbrook. Doubleday, Doran, 1939. \$2.00.
- The Whale and the Ferryboat. Story and pictures by Josephine De Witt. Nelson, 1939. \$1.00.
- The Frog, the Penny and the Big Black Tree. By William McGreal. Illus. by Cyrus Hall. London, Warne, 1939. \$1.00.
- Dennis the Donkey. By William McGreal. Illus. by Cyrus Hall. London, Warne, 1939. \$1.00.
- Faraway Meadow. Written and illus. by Thomas Hand-

- forth. Doubleday, Doran, 1939. \$2.00. 7-10 years. A picture book, but with sophisticated overtones.
- Peanut Butter's Slide. Story and Pictures by Grace Paull. Viking, 1939. \$1.00. Children 6-8.
- The Circus Boat. By John Hooper. Illus. by Charles E. Pont. Stephen Daye Press, 1939. \$2.00.

Animals

- Sea-Bird Island. Written and illus. by Vera Andrus. Harcourt, Brace, 1939. \$1.75.



Sea-Bird Island. Written and illustrated by Vera Andrews. Harcourt, Brace.

- Stripey, a Little Zebra. By Hamilton Williamson. Illus. by Berta and Elmer Hader. Doubleday, Doran, 1939. \$1.00. Young children will like it.
- Kip, a Young Rooster. By Irma Simonton Black. Illus. by Kurt Wiese. Holiday House, 1939. \$1.50. Also for young readers.
- Pasha the Pom. The Story of a Little Dog. By Sir James Frazer and Lady Frazer. Illus. by H. M. Brock. David McKay, 1937.
- Pets are Fun. By Dorothea Park. Illus. by Marguerite Davis. Houghton Mifflin, 1939. 68c. Supplementary readers, first and second grades.
- A Family to Raise. By Irmengarde Eberle. Pictures by Else Bostelmann. Holiday House, \$2.00.
- Needles. Story and Pictures by Elsie Bindrum. Lothrop, Lee and Shepard, 1939. \$1.00. Needles is a porcupine. Children 4-6.
- Animals to Africa. By Rosalys Hall. Pictures by Fritz Eichenberg. Holiday House, 1939. \$1.50.



Kate Farley, Pioneer. Written and illustrated by Esther Waite. Viking.

Black, Bay and Chestnut. Profiles of Twenty Favorite Horses. By C. W. Anderson. Macmillan, 1939. \$2.50. Beautiful drawings, with brief information about the horses sketched.

Fairy and Folk Tales

Twenty Jataka Tales. Retold by Noor Inayat. Illus. by H. Willebeek LeMair. David McKay, 1939. \$2.00.

The Talking Stone. Being early American stories told before the White Man's day on this continent by the Indians and Eskimos. Selected and retold by Caroline Cunningham. Illus. by Richard Floethe. Knopf, 1939. \$1.75.

The Silver Wand. Folk fairy tales adapted for the story teller and the children. By Edna Whiteman. Illus. by Grace Rahming. Nelson, 1938. \$1.50.

Padre Porko, the Gentlemanly Pig. By Robert Davis. Illus. by Fritz Eichenberg. Holiday House, 1939. \$2.00. Stories of a beloved character in Spanish folk-lore.

Heroes, Outlaws, and Funny Fellows of American Popular Tales. By Olive Beaupre Miller. Illus. by Richard Bennett. Doubleday, Doran, 1939. \$2.50.

Biographies

Franz Schubert and his Merry Friends. By Opal Wheeler and Sybil Deucher. Illus. by Mary Greenwalt. Dutton, 1939. \$2.00.

Daniel Boone. By James Daugherty. Original lithographs in colors by the author. Viking, 1939. \$2.50. An attractive book.

The Last Buffalo Hunter. By Mary Weekes. As told her by Norbert Welsh. Nelson, 1939. \$2.50. The story of Norbert Welsh, and of the traders, Indians, and customs of the old Northwest.

Julia Ann. By Rachel M. Varble. Illus. by Dorothy Bayley, and with photographs. Doubleday, Doran, 1939. \$2.00.

A true story of the founder of the Science Hill Academy.

Information

How We Get Our Food. By Ethel K. Howard. Illus. with photographs. Harcourt, Brace, 1939. \$1.25.

America's Treasure. By W. Maxwell Reed. Ed. by Carey Croneis. Illus. with photographs. Harcourt, Brace, 1939. \$3.00.

Recreation

Shadow Plays and How to Produce Them. By Winifred H. Mills, and Louise M. Dunn. Illus. by Corydon Bell. Doubleday, Doran, 1938. \$2.00.

Tested One-Act Plays. Non-royalty successes from school and college theatre groups, including suggestions for playwriting and production. Selected and edited by Oscar E. Sams, Jr. Introductory chapters by William G. B. Carson. Noble and Noble, 1939. \$2.50.

Let's Go to the Movies. By William Clayton Pryor and Helen Sloman Pryor. Harcourt, Brace, 1939. \$2.50.

Homemade Dolls in Foreign Dress. By Nina R. Jordan. Illus. by the author. Harcourt, Brace, 1939. \$2.00.

Treasure Bay of Game Songs. By Dorothy Gordon. Illus. by Veronica Reed. Musical arrangements by Adele Buchman. Dutton, 1939. \$1.50.

You Are. A Puzzle Book for Children from 8 to 10. By Emery I. Gondor. Illus. by the author. Modern Age Books, 1937. 75c.

The Ruth Brooks Cross Word Puzzle Book No. 4. By Ruth Brooks. Lothrop, Lee and Shepard, 1939. \$1.25.

Little Lulu and her Pals. By Marge. David McKay, 1939. 50c.

A collection of the Little Lulu cartoons familiar to readers of the *Saturday Evening Post*.

Travel and Foreign Settings

Two Sailors and Their Voyage Around Cape Horn. Warwick M. Tompkins. Viking, 1939. \$2.50.

Fafan in China. By Joe Lederer. Trans. by Margaret Rounds. Illus. by William Sanderson. Holiday House, 1939. \$2.00.

Quetzal Quest. The story of the capture of the Quetzal the sacred bird of the Aztecs and the Mayas. By Victor Wolfgang von Hagen and Quail Hawkins. Illus. by Antonio Sotomayor. Harcourt, Brace, 1939. \$2.00.

It Happened in England. By Marian King. Pictured by Hildegard Woodward. Whitman, 1939. \$2.00.

Rhamon, A Boy of Kashmir. By Heluiz Washburne. Pictured by Roger Duvoisin. Albert Whitman, 1939. \$2.00.

Red Tassels for Huki in Peru. By Anna Andrews Barris. Pictured by Iris Beatty Johnson. Albert Whitman, 1939. \$1.50.

Treasure in Gaspey. Written and illus. by Amy Hogeboom. Dutton, 1939. \$2.00.

Index

Volume XVI

A

- Among the Publishers (book lists), 328
 Anderson, Elizabeth—Verse Choir Plus Recording Machine Equals Speech Improvement, 294
 Ayer, Jean—The Mechanics of Writing for Little Children, 169

B

- Barnes, Walter—Children's Literature by Grades and Types (review), 40; poetry Preferences in the Junior High School (review), 75
 Bear, Mata V.—Children's Growth in the Use of Written Language, 312
 Beginning Reading Experiences in the New School—M. Kallen, 27
 Betts, Emmett Albert—Reading Readiness (review), 168; A Study of the Vocabularies of First Grade Basal Readers, 65
 Boney, C. DeWitt—Teaching Children to Read as They Learned to Talk, 139
 Book Week. See CHILDREN'S BOOK WEEK
 Books on Other Lands for Second Grade Literature—M. G. Sullivan, 179
 Brazier, Delma Lee and Famiano, V.—Johnny Goes on Trial: An Operetta for Book Week, 216
 Brede, Alexander—Grammar Reconsidered, 86
 Brumbaugh, Florence—Children's Choices of Reading Material, 226; Comics and Children's Vocabularies, 63

C

- California Library Association: Section for Work with Boys and Girls—Choosing the Right Book: A List for Teachers and Librarians to Use with Retarded Readers, 21
 Callihan, Cordia V.—Language Essentials in the Middle Grades, 111
 Certain, C. C.—Twelve Ways to Build a Vocabulary (review), 75
 Certain, J. L.—Recent Books for Boys and Girls (reviews), 205
 CHARACTER EDUCATION. Goldsmith, S.—The Fable as a Medium for Character Education, 223
 CHILDREN'S BOOK WEEK. Brazier, D. L. and Famiano, V.—Johnny Goes on Trial: An Operetta for Book Week, 216
 Children's Choices of Reading Material—F. Brumbaugh, 226
 Children's Growth in the Use of Written Language—Mata V. Bear, 312

- CHILDREN'S LITERATURE. Barnes, W.—Children's Literature by Grades and Types (review), 40; Barnes, W.—Poetry Preferences in the Junior High School (review), 75; Brumbaugh, F.—Children's Choices of Reading Material, 226; California Library Association—Choosing the Right Book, 21; Certain, J. L.—Recent Books for Boys and Girls (reviews), 205; Erickson, M. I.—Developing Reading Tastes in Magazine Literature, 10; Ferris, H.—On a Certain Consideration in Writing for Boys and Girls, 213; Gillett, N.—Interesting Children in Poetry, 15; Goldsmith, S.—The Fable as a Medium for Character Education, 223; Kreinheder, A. E.—Comparison of Robin Hood Stories, 5; McMillan, V.—The Circus: A Second-Grade Reading Project, 260; Mason, M.—Watching Children's Growth in Outside Reading, 221; Sullivan, M. G.—Books on Other Lands for Second Grade Literature, 179; With the Fall Books for Boys and Girls (reviews), 240

- CHILDREN'S LITERATURE: NEWBERY AWARD. Open Forum on the Newbery Award (editorial), 283; "What Are Little Boys Made Of?" (editorial), 247

- Children's Writing Vocabularies as Bases for Spelling Lists—F. M. Garver, 47

- Choosing the Right Book: A List for Teachers and Librarians to Use with Retarded Readers—California Library Association, 21

- Choral Reading in the Elementary School—F. B. Johnston, 297

- CHORAL SPEAKING. Anderson, E.—Verse Choir Plus Recording Machine Equals Speech Improvement, 294; Johnston, F. B.—Choral Reading in the Elementary School, 297; Shepard, L. V.—There's Music in Their Speech, 307

- Circus: A Second Grade Reading Project—V. McMillan, 260

- Class Project in Letter Writing—H. L. Tate, 93

- CLASSROOM PROJECTS AND METHODS. Brazier, D. L. and Famiano, V.—Johnny Goes on Trial: An Operetta for Book Week, 216; Erickson, M. I.—Developing Reading Tastes in Magazine Literature, 10; Fristoe, D.—Teaching Literature in the One-Teacher Rural School, 265; Gillett, N.—Interesting Children in Poetry, 15; Heffernan, H.—Reading in the Experience Curriculum, 257; Heffernan, H.—Sharing Experiences in the Modern School, 107; Kallen, M.—Beginning Reading Ex-

- periences in the New School, 27; Lapolla, G. M.—Problems of Teaching English in the Elementary Schools, 184; McMillan, V.—The Circus: A Second Grade Reading Project, 260; Mason, M.—Watching Children's Growth in Outside Reading, 221; Milligan, J. P.—An Evaluation of Two Methods of Teaching Written Sentence Structure, 91; Mosser, A. and Motylewski, S.—From Navaho to White Man's Tongue, 303; Pearson, F.—"The Play's the Thing" for Speech Training, 291; Tate, H. L.—A Class Project in Letter Writing, 93
- Comics and Children's Vocabularies—F. Brumbaugh, 63
- Comparison of Robin Hood Stories—A. E. Kreinheder, 5
- COMPOSITION. Bear, M. V.—Children's Growth in the Use of Written Language, 312; Callihan, C. V.—Language Essentials in the Middle Grades, 111; Meriam, J. L.—The Language Arts in Public Schools, 115
- Comprehension Difficulties in a Third Grade Reader—Sister M. Benigna Herbers, 53
- Co-ordinating Teacher Effort—A. Lotze, 24
- COURSE OF STUDY IN ENGLISH. Callihan, C. V.—Language Essentials in the Middle Grades, 111; Johnson, R. I.—This Thing Called Integration, 83; Lotze, A.—Co-ordinating Teacher Effort, 24; Smith, D. V.—Problems in Elementary English Revealed by the New York Regent's Inquiry, 251
- Courtier, Audrey March—Criteria for the Selection of Primers, 271
- CURRICULUM: INTEGRATION. Heffernan, H.—Sharing Experiences in the Modern School, 107; Johnson, R. I.—This Thing Called Integration, 83; Oberholtzer, E. E.—Growth in Reading in an Integrated Curriculum, 125
- Criteria for the Selection of Primers—A. M. Courtier, 271
- D**
- Dawson, Mildred A.—Elementary School Language Textbooks (concluding installment), 31
- Developing Reading Tastes in Magazine Literature—M. I. Erickson, 10
- "Disarm the Hearts": Developing a Feeling of World Friendship—M. Edman, 176
- Dolch, E. W.—Fact Burden and Reading Difficulty, 135; Vocabularies of Teaching Units, 43
- E**
- Editorial, 39, 74, 119, 167, 207, 247, 283, 327
- Edman, Marion—"Disarm the Hearts": Developing a Feeling of World Friendship, 176
- Elementary School Language Textbooks (concluding installment)—M. A. Dawson, 31
- Erickson, Marion Ihrig—Developing Reading Tastes in Magazine Literature, 10
- Evaluation of Two Methods of Teaching Written Sentence Structure—J. P. Milligan, 91
- Evans, James W.—Needed Research in Language, Composition, and Grammar, 97
- F**
- The Fable as a Medium for Character Education—S. Goldsmith, 223
- Fact Burden and Reading Difficulty—E. W. Dolch, 135
- Famiano, Viola and Brazier, D. L.—Johnny Goes on Trial: An Operetta for Book Week, 216
- Ferris, Helen—On a Certain Consideration in Writing for Boys and Girls, 213
- Fleming, Cecile White and Wilson, F. T.—Parents' Appraisals of Personality and Other Measures, 17, 70
- Foley, Louis—Tell-Tale Verbs, 101
- Fristoe, Dewey—Teaching Literature in the One-Teacher Rural School, 265
- From Navaho to White Man's Tongue—A. Mosser and S. Motylewski, 303
- G**
- Garver, F. M.—Children's Writing Vocabularies as Bases for Spelling Lists, 47
- Gillett, Norma—Interesting Children in Poetry, 15
- Goldsmith, Sadie—The Fable as a Medium for Character Education, 223
- GRAMMAR. Brede, A.—Grammar Reconsidered, 86; Foley, L.—Tell-Tale Verbs, 101; Milligan, J. P.—An Evaluation of Two Methods of Teaching Written Sentence Structure, 91
- Grammar Reconsidered—A. Brede, 86
- Griesemer, Douglas—International Correspondence of the Junior Red Cross (Shop Talk), 284
- Growth in Reading in an Integrated Curriculum—E. E. Oberholtzer, 125
- H**
- Heffernan, Helen—Reading in the Experience Curriculum, 257; Sharing Experiences in the Modern School, 107
- Herbers, Sister M. Benigna—Comprehension Difficulties in a Third Grade Reader, 53
- Horn, Ernest—The Validity and Reliability of Adult Vocabulary Lists, 129
- I**
- Interesting Children in Poetry—N. Gillett, 15
- International Correspondence of the Junior Red Cross (Shop Talk)—D. Griesemer, 284

INTERNATIONAL FRIENDSHIP. Edman, M.—"Disarm the Hearts," 176; Griesemer, D.—International Correspondence of the Junior Red Cross (Shop Talk), 284; Sullivan, M. G.—Books on Other Lands for Second Grade Literature, 179; Tate, H. L.—A Class Project in Letter Writing, 93; The Way to Peace Through the Schools (editorial), 207

J

Johnny Goes on Trial: An Operetta for Book Week—D. L. Brazier and V. Famiano, 216
Johnson, Roy Ivan—This Thing Called Integration, 83
Johnston, Fannie B.—Choral Reading in the Elementary School, 297

K

Kallen, Miriam—Beginning Reading Experiences in the New School, 27
Kilpatrick, William H.—Handbook of English for Boys and Girls (review), 286
Kreinheder, Adeline E.—A Comparison of the Robin Hood Stories, 5

L

Language Arts in Public Schools—J. L. Meriam, 115
Language Essentials in the Middle Grades—C. V. Callihan, 111
Lapolla, Garibaldi M.—Problems of Teaching English in the Elementary Schools, 184
LETTER WRITING. Griesemer, D.—International Correspondence of the Junior Red Cross (Shop Talk), 284; Tate, H. L.—A Class Project in Letter Writing, 93
Lewerenz, Alfred S.—Selection of Reading Materials by Pupil Ability and Interest, 151
Looby, Ruth—Understandings Children Derive from Their Reading, 58
Lorge, Irving—Predicting Reading Difficulty of Selections for Children, 229
Lotze, Amanda—Co-ordinating Teacher Effort, 24

M

McMillan, Verdie—The Circus: A Second Grade Reading Project, 260
Mason, Marcella—Watching Children's Growth in Outside Reading, 221
Mechanics of Writing for Little Children—J. Ayer, 169
Meriam, J. L.—The Language Arts in Public Schools, 115
Milligan, John P.—An Evaluation of Two Methods of Teaching Written Sentence Structure, 91
Mosser, Ann and Motylewski, Susan—From Navaho to White Man's Tongue, 303
Motylewski, Susan and Mosser A.—From Navaho to White Man's Tongue, 303

N

NATIONAL CONFERENCE ON RESEARCH IN ENGLISH.
Dawson, M. A.—Elementary School Language Textbooks (concluding installment), 31; Seegers, J. C.—Vocabulary Problems in the Elementary School: A Digest of Current Research, 157, 199, 234, 279, 320
Needed Research in Language, Composition, and Grammar—J. W. Evans, 97
Noble, J. Kendrick—The Textbook Clinic (Shop Talk), 204

O

Oberholtzer, E. E.—Growth in Reading in an Integrated Curriculum, 125
On a Certain Consideration in Writing for Boys and Girls—H. Ferris, 213
Osburn, W. J.—What Next in Reading? 142

P

Parents' Appraisals of Personality and Other Measures—F. T. Wilson and C. W. Fleming, 17, 70
Pearson, Frances—"The Play's the Thing" for Speech Training, 291
Pease, Marion Ochsner—Spelling Errors in Social Science Notebooks, 50
Personality Traits. Wilson, F. T. and Fleming, C. W.—Parents' Appraisals of Personality and Other Measures, 17, 70
PHONICS. Spache, G.—A Phonics Manual for Primary and Remedial Teachers, 147, 191
A Phonics Manual for Primary and Remedial Teachers—G. Spache, 147, 191
"The Play's the Thing" for Speech Training—F. Pearson, 291
Predicting Reading Difficulty of Selections for Children—I. Lorge, 229
Problems in Elementary English Revealed by the New York Regents' Inquiry—D. V. Smith, 251
Problems of Teaching English in the Elementary Schools—G. M. Lapolla, 184

R

READING. Betts, E. A.—Reading Readiness (review) 168; Boney, C. D.—Teaching Children to Read as They Learned to Talk, 139; Dolch, E. W.—Fact Burden and Reading Difficulty, 135; Kallen, M.—Beginning Reading Experiences in the New School, 27; Oberholtzer, E. E.—Growth in Reading in an Integrated Curriculum, 125; Osburn, W. J.—What Next in Reading? 142
READING COMPREHENSION. Herbers, Sister M. Benigna—Comprehension Difficulties in a Third Grade Reader, 53; Looby, R.—Understandings Children Derive from Their Reading, 58

Reading Disabilities. See REMEDIAL READING

Reading in the Experience Curriculum—H. Heffernan, 257

READING. SELECTION OF MATERIALS. Lewerenz, A. S.—Selection of Reading Materials by Pupil Ability and Interest, 151; Lorge, I.—Predicting Reading Difficulty of Selections for Children, 229

Recent Books for Boys and Girls (reviews)—J. L. Certain, 205

REMEDIAL READING. California Library Association—Choosing the Right Book: A List for Teachers and Librarians to Use with Retarded Readers, 21

RESEARCH. Evans, J. W.—Needed Research in Language, Composition and Grammar, 97

Reviews and Abstracts, 40, 75, 168, 205, 240, 286

ROBIN HOOD. Kreinheder, A. E.—A Comparison of Robin Hood Stories, 5

S

Seegers, J. C.—Vocabulary Problems in the Elementary School: A Digest of Current Research, 157, 199, 234, 279, 320

Selection of Reading Materials by Pupil Ability and Interest—A. S. Lewerenz, 151

Sharing Experiences in the Modern School—H. Heffernan, 107

Shepard, Loraine Vista—There's Music in Their Speech, 307

Shop Talk, 168, 204, 284

Sims, Ruth L.—Word-Group Concepts Contained in Certain Pre-Primers and Word-Group Concepts Contained in Certain Primers (abstract), 287

Sister M. Fidelia—English for Children (review), 286

Smith, Dora V.—Problems in Elementary English Revealed by the New York Regents' Inquiry, 251

Spache, George—A Phonics Manual for Primary and Remedial Teachers, 147, 191

SPEECH EDUCATION. Anderson, E.—Verse Choir Plus Recording Machine Equals Speech Improvement, 294; Johnston, F. B.—Choral Reading in the Elementary School, 297; Pearson, F.—"The Play's the Thing" for Speech Training, 291

SPELLING. Garver, F. M.—Children's Writing Vocabulary as Bases for Spelling Lists, 47; Pease, M. O.—Spelling Errors in Social Science Notebooks, 50

Spelling Errors in Social Science Notebooks—M. O. Pease, 50

Study of Vocabulary of First Grade Basal Readers—E. A. Betts, 65

Sullivan, Mary G.—Books on Other Lands for Second Grade Literature, 179

T

Tate, Henry L.—A Class Project in Letter Writing, 93

Teaching Children to Read as They Learned to Talk—C. D. Boney, 139

Teaching Literature in the One-Teacher Rural School—D. Fristoe, 265

Tell-Tale Verbs—L. Foley, 101

Textbook Clinic (Shop Talk)—J. K. Noble, 204

TEXTBOOKS. Betts, E. A.—Study of the Vocabulary of First Grade Basal Readers, 65; Courtier, A. M.—Criteria for the Selection of Primers, 271; Dawson, M. A.—Elementary School Language Textbooks (concluding installment), 31; Kilpatrick, W. H.—Handbook of English for Boys and Girls (review), 286; Noble, J. K.—The Textbook Clinic, 204; Sister M. Fidelia—English for Children (review), 286

There's Music in Their Speech—L. V. Shepard, 307

This Thing Called Integration—R. I. Johnson, 83

U

Understandings Children Derive from Their Reading—R. Looby, 58

V

Validity and Reliability of Adult Vocabulary Lists—E. Horn, 129

Verse Choir Plus Recording Machine Equals Speech Improvement—E. Anderson, 294

VERSE-SPEAKING CHOIR. See Choral Speaking

VOCABULARY. Betts, E. A.—A Study of the Vocabulary of First Grade Basal Readers, 65; Brumbaugh, F.—The Comics and Children's Vocabulary, 63; Certain, C. C.—Twelve Ways to Build a Vocabulary, (review), 75; Dolch, E. W.—The Vocabulary of Teaching Units, 43; Garver, F. M.—Children's Writing Vocabulary as Bases for Spelling Lists, 47; Horn, E.—The Validity and Reliability of Adult Vocabulary Lists, 129; Seegers, J. C.—Vocabulary Problems in the Elementary School, 157, 199, 234, 279, 320; Words to Grow On (editorial), 74

Vocabulary of Teaching Units—E. W. Dolch, 43

Vocabulary Problems in the Elementary School—J. C. Seegers, 157, 199, 234, 279, 320

W

Watching Children's Growth in Outside Reading—M. Mason, 221

What Next in Reading?—W. J. Osburn, 142

Wilson, F. T. and Fleming, C. W. Parents' Appraisals of Personality and Other Measures, 17, 70

With the Fall Books for Boys and Girls (lists), 240

WRITING FOR CHILDREN. Ayer, J.—The Mechanics of Writing for Little Children, 169; Ferris, H.—On a Certain Consideration in Writing for Boys and Girls, 213

Ninth Annual Meeting of The National Conference on Research in English

St. Louis, Missouri - February 24 to February 27, 1940

Saturday, February Twenty-fourth

Noon — 12:30 o'clock,
and early afternoon

Luncheon, 12:30 p. m.
Parlor A
Hotel Statler
Reservations in advance (\$1.50); write
The Conference Secretary*

Presiding: DR. PAUL MCKEE, President; Professor of Elementary Education, Colorado State College of Education, Greeley, Colo.

Unpublished Studies in Elementary School English: Committee Report, 1939.

Presentation (20 minutes)—RICHARD A. FOSTER, Chairman, Ohio University, Athens, Ohio.

Discussion (15 minutes)—ROY IVAN JOHNSON, Stephens College, Columbia, Missouri; KATHARINE L. McLAUGHLIN, University of California at Los Angeles; JOHN P. MILLIGAN, Supervisor of Student Teaching, State Teachers College, Newark, N. J.

A Word from Committee Chairman (Total time 20 minutes).

Committee on Investigations in Elementary School Composition, B. R. BUCKINGHAM, Chairman, Ginn & Company, Boston, Mass. DORA V. SMITH, University of Minnesota, Minneapolis, and M. R. TRABUE, Pennsylvania State College, State College, Pa.

Committee on Social Demands of Written and Oral Language. LOU L. LABRANT, Chairman, Ohio State University, Columbus. PAUL WITTY, Northwestern University, Evanston, Ill.

Committee on Handbook of English for Boys and Girls, Grades 7, 8, and 9:

ANGELA M. BROENING, Chairman, Baltimore Public Schools, Baltimore, Md., and MATA V. BEAR, St. Louis Public Schools, St. Louis, Mo.

Committee on Preparation of 1941 Research Bulletin on Intermediate Grade Reading: WILLIS L. UHL, Chairman, University of Washington, Seattle. EDWARD E. KEENER, John Hay School, Chicago; ALFRED S. LEWERENZ, Los Angeles Public Schools, Los Angeles; GERTRUDE WHIPPLE, Detroit Public Schools, Detroit, Mich.; G. A. YOAKAM, University of Pittsburgh, Pittsburgh, Pa.

Business: Announcements by The Conference Secretary (5 minutes).

Presentation of Specific Research Problems for Study and Investigation.

The presentation of each problem is to be limited to 5 minutes. After all problems have been presented, the presiding officer will break the company up into small discussion groups, each group under the leadership of the speaker presenting that research problem.

Speakers to present the research problems to be announced.

Topics: The Elementary School Auditorium; Elementary School Composition; Spelling in the Elementary Grades; Vocabulary in the Elementary Grades; Teaching English to Children of Foreign Background; Handwriting in the Primary Grades; The Elementary School Library; Elementary School Reading; The Selection of Books and Literature for the Recreational Reading of Boys and Girls; The Newbery and Other Awards for the Best Book of the Year in Children's Literature; Articulation of English in the Elementary Grades with Junior and Senior High School English; Oral Reading and Speech Training.

Monday, February Twenty-sixth

Morning Meeting } Assembly Hall 3,
9:15 o'clock } Municipal Auditorium

Presiding: PAUL MCKEE, President

97H 8/6

General Topic: *Appraising the Handbook of English for Boys and Girls. The Character of these Handbooks and their Function in a System of Individualized Teaching*—MATA V. BEAR, St. Louis Public Schools, St. Louis, Missouri.
Reports on the Use of The Conference Handbook for Grades 4, 5, and 6—E. W. DOLCH, School of Education, University of Illinois, Urbana.
Presentation of the Handbook of English for Boys and Girls, Grades 7, 8, and 9—ANGELA M. BROENING, Chairman of Authors, Department of Supervision and Research, Baltimore Public Schools, Baltimore, Md.
Critiques: *Implications from the Philosophy of Education*—WILLIAM H. KILPATRICK, Professor Emeritus, Teachers College, Columbia University, New York City.
Other speakers to be announced.

Tuesday, February Twenty-seventh

Morning Meeting 9:15 o'clock

} Joint Meeting with the American Educational
Research Association
Assembly Hall 3, Municipal Auditorium.
Topics and speakers to be announced.

Noon—12:00 o'clock, and early afternoon

} Luncheon—12:00
16th floor Ball Room
Hotel Statler
Reservations in advance (\$1.50); write The Conference Secretary*. Tickets on sale until 10:00 a. m., Tuesday, at the Ticket Booth of The American Association of School Administrators. To insure a seat, buy early! No tickets sold at the door.

Presiding: PAUL MCKEE, President

General Topic: *The Development of Interest and Appreciation in Reading in the Elementary School.*

Growth in the Recognition of Interest and Appreciation as Factors in the Teaching of Reading—WILLIAM S. GRAY, Professor of Education, University of Chicago, Chicago, Illinois.

Factors which Influence Interest in Reading Materials—ARTHUR I. GATES, Teachers College, Columbia University, New York City.

Providing for Individual Differences in Leisure Reading—ERNEST HORN, Professor of Education, State University of Iowa, Iowa City, Iowa.

The Stimulation of Interest and Appreciation in the Reading of Elementary School Children—DORA V. SMITH, Professor of Education, University of Minnesota, Minneapolis, Minn.

The Influence of Format and Other Physical Factors on Reading Appreciation—JEAN AYER, Essex, Connecticut, representative of The Textbook Clinic of the American Institute of Graphic Arts, New York City.

Business: Announcements by The Conference Secretary.

Officers of the Conference, 1939

President: PAUL MCKEE, Professor of Elementary Education, Colorado State College of Education, Greeley, Colorado.

Vice-President: DORA V. SMITH, Professor of Education, College of Education, University of Minnesota, Minneapolis.

*Secretary-Treasurer: C. C. CERTAIN, Box 67, North End Station, Detroit, Michigan. Convention Address: Hotel Statler, St. Louis, Mo.

Executive Committee: Officers of The Conference, and ANGELA M. BROENING, Department of Supervision and Research, Public Schools, Baltimore, Maryland; and BESS GOODY-KOONTZ, Assistant Commissioner of Education, U. S. Office of Education, Washington, D. C.

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